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YALE STUDIES IN ENGLISH

ALBERT S. COOK, EDITOR

XLIV

THE PRESENTATION OF TIME IN THE ELIZABETHAN DRAMA

BY

MABLE BULAND, Ph.D.

A Thesis presented to the Faculty of the Graduate School of Yale
University in Candidacy for the Degree of Doctor of Philosophy



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CHAPTER I.

THE PROBLEM OF DOUBLE TIME.

The Elizabethan drama gains in significance when it is looked upon from the standpoint of its evolutionary development, rather than in the light shed by three or four great names. A study of the dramatic element of time opens an avenue through which a view of the drama of this period as an organic body may be obtained, since the plays, structurally considered, present features which reflect the spirit of the Elizabethan age—reliance upon the methods inherited from the miracle plays, an indifference to the dicta derived from the Latin drama, preference for complexity in subject-matter, confusion regarding different types of plays, and neglect of precision in general. During this period, the fundamental validity of an appeal to the imagination in dramatic art was more clearly demonstrated than ever before or since. Moreover, each dramatist, in the time-schemes of his plays, reveals his skill in construction; indeed, the degree of success with which he blends the time-movements of a major and a minor plot is a subtle test of his synthetic power. In the earlier plays, the manner of handling time displays their deficiency in design, and, in the later plays, shows how artificial and strained the drama became. Shakespeare's art can be more readily understood, and more properly evaluated, when it is seen in relation to the technique of his contemporaries. In a series of time-analyses

of his plays there can be traced his advance toward freedom in experimentation and mastery of technique; and, in the light of the currently used methods of representing time, the genesis of the double-time movement, which has interested and puzzled Shakespearean students, becomes more apparent. If this kind of study contributes even slightly toward filling out our perspective upon an important period of literary history, or helps us, ever so little, to perceive more clearly the conditions of greatness in creation, it is obviously worth while.

The dramatists who attempt to portray time in a realistic manner, or who tread in the path of the ancients by confining their plays to the compass of twenty-four hours, must find the material at their command somewhat limited. A story which should unfold many incidents, and show the whole range of many characters, if congested into one day, must seem unnatural and undignified. Certain motives requiring time for their development cannot be adequately treated in the 'regular' drama—the matter, for instance, of romantic love: young people do not usually court and marry in four hours after their first meeting, as Jonson has made young Knowell and Wellbred's sister do in *Every Man in his Humour*. Since the inciting events of an action, the long course of passion, and the *dénouement*, cannot be comprised in one day with the preservation of moral truth, the dramatist who would observe the unity of time is compelled to select a particular dramatic crisis, and, through that situation, to convey the experiences of time long past—a method which is well illustrated in some of Ibsen's plays.

On the other hand, the dramatist who would show the great events of life in their normal time-se-

quence encounters a difficulty of another kind—that of disconnected action. A considerable gap in the action comes as a shock to the audience, and involves a certain diminution in interest and attention until the mind has readjusted itself to meet the change in the dramatic situation. The hold upon the imagination of the audience has to be gained anew. In *The Winter's Tale*, after the flight of sixteen years, the interest is transferred to Perdita and Florizel. That dramatist has great skill in technique who can so handle his plot that a long time shall intervene without obtruding itself upon the attention of the audience. In the hands of one who possesses such skill, an interval may be made to appear hardly perceptible at the point at which it is supposed to occur, and yet, when the exact circumstances have passed into the fringe of consciousness, may serve to account to the audience for the lapse of weeks.¹ Various devices may be used to link the scenes directly preceding a gap with those directly following. One of the most effective is the presentation, in the first scene after the interval, of the accomplishment of some purpose previously announced. If, for instance, a Yorkshireman has expressed a determination to go to London the next month, we are not surprised to see him there in the next scene. Thus in *Titus Andronicus* (3. 2. 81–85), the day of Lavinia's rape is brought into close relation to the day of revenge by the words of her father:

Lavinia, go with me:

I'll to thy closet; and go read with thee

Sad stories chanced in the times of old:

Come, boy, and go with me: thy sight is young,

And thou shalt read when mine begins to dazzle;

¹ Compare the account of *Henry VIII*, for instance, in Chapter VI, p. 148.

for in the following scene the girl appears greatly excited by a story from Ovid which the boy has been reading to her. A similar effect of continuity may be gained by the reappearance of the characters in the same position relatively to each other as in the last scene before the break, or by a continuation of the topics of conversation used in the preceding scene, even though nothing better should be presented than the chatter of Manes, in Lyly's *Campaspe*, about being hungry.

The double-time scheme is a method of dealing with the dramatic element of time whereby two impressions are given simultaneously—one of swiftness and one of slowness; by one series of allusions the action seems to drive ahead furiously, while by another series the lapse of weeks and months is expressed. Such a device involves a presentation of events under two aspects, one hastening the action to produce excitement and tension, the other prolonging the action, sometimes to the extent of portraying within the limits of the drama the changes in emotions and motives belonging to a lifetime. This illusory treatment of time has peculiar advantages, by which it is possible to impose an effect of continuity and concentration upon a plot requiring for its accomplishment the lapse of a long period of time.

Attention was called to this peculiar art of Shakespeare's by Nicholas Halpin and John Wilson, each working independently—the former in a letter to the editors of *Blackwood's*, May 1849, the latter in the same magazine a few months later. Halpin showed the 'protractive' and the 'accelerating' series in the *Merchant of Venice*,¹ while Wilson revealed the 'two

¹ Reprinted in *Trans. New Shak. Soc.* for 1875—76.

clocks' in *Macbeth* and *Othello*.¹ When, nearly two centuries before, Rymer, 'according to the common sense of all ages,' exposed the contradiction in Shakespeare's references to days and hours in *Othello*,² he thought that dramatist disgraced forever after: to-day this very play is seen to be the climactic expression of a method in common use among Shakespeare's contemporaries, and in perfect accord with the principle that the object of art is to produce an idealized picture of nature.

In the play of *Othello* there are definite time-references which make it evident that Desdemona was murdered thirty-six hours after her arrival in Cyprus; but, at the same time, there are allusions to concurrent events, and chance remarks by Desdemona herself, which involve the passing of weeks or months. After the first act the story moves with great rapidity. While Othello is landing at Cyprus, Iago begins to lay his snares (2. 1. 170), and the generous islanders straightway proclaim feasting 'from this present hour of five till the bell hath told eleven' (2. 2. 10). When the evening is over, Othello goes to bed on this, the first night of his wedded life (2. 3. 17 and 2. 2. 8), and from this sleep is aroused by Cassio's midnight brawl. Cassio, after he is dismissed, forms a plan to secure his reinstatement—'betimes in the morning I will beseech the virtuous Desdemona to undertake it for me' (2. 3. 335), and Iago, just after he has exclaimed, 'By the mass, 't is morning,' determines to bring Othello where he may hear Cassio soliciting Desdemona. Accordingly, the next morning, before

¹ *Dies Boreales* V and VI, Appendix I, *Trans. New Shak. Soc.* for 1875-76.—*Dies Boreales* VII, Appendix III, *Trans. New Shak. Soc.* for 1877-79.

² *The Tragedies of the Last Age Considered*, 1678.

he has been abed at all (3. 1), Cassio presents his case to Desdemona, while her husband has gone to send a message back to Venice, and on Othello's return Desdemona urges the suit. In this very scene Iago begins to play on Othello's jealousy, and immediately afterwards, while the governor and his bride are dining with the islanders (the Elizabethan dinner was at noon), Iago gets possession of the handkerchief which he purposes to drop in Cassio's lodgings. It is directly after Othello returns from this dinner that he determines upon Desdemona's death (end of Act III); when Cassio comes (4. 1), probably in response to Desdemona's summons (3. 4), he has 'even now' given Bianca the handkerchief, and supper-time has not yet arrived (4. 1. 177); no sooner is Cassio gone than Othello cries, 'Get me poison, Iago; this night: . . . this night,' and it is this night that Desdemona is strangled—the second of her married life.

On the other hand, there are thrown into this rapidly moving action certain remarks which suggest the lapse of a much longer period of time at Cyprus, since it is necessary for the rationality of the plot that sufficient time elapse to make it possible for Cassio to have profaned Othello's marriage-bed. When Emilia says of the handkerchief (3. 3. 292),

My wayward husband hath a hundred times
Woo'd me to steal it,

her remark suggests a long period during which Iago has been plotting. Othello implies many wedded nights in the lines (3. 3. 337):

What sense had I of her stol'n hours of lust?
I saw 't not, thought it not, it harm'd not me:
I slept the next night well, was free and merry;
I found not Cassio's kisses on her lips.

Emilia's efforts at comfort (3. 4. 103), 'T is not a year or two shows us a man,' are not directed to a bride of a few days; and Desdemona's direction, 'to-night lay on my bed my wedding sheets,' implies that the sheets had been already laid away. When Iago tells Othello, 'I lay with Cassio lately. . . . I heard him say "Sweet Desdemona," . . . and then cried, "Cursed fate that gave thee to the Moor!"', he is surely speaking of some night since the wedding (3. 3. 410 ff.); and when later he explains to Cassio that Othello had a fit 'yesterday' (4. 1. 52), it cannot be supposed that he is informing Cassio about the previous day, on which Cassio and Othello were together on the ship. Bianca, a householder of Cyprus, reproaches Cassio—a man who had landed the preceding afternoon—'What! keep a week away? seven days and nights?' (3. 4. 173), and the news that Cassio will marry her has spread abroad (4. 1. 126). Roderigo complains that for some time Iago has been receiving his jewels to deliver to Desdemona, putting him off with empty messages: 'Every day thou daffest me with some device, Iago; . . . I have wasted myself out of my means' (4. 2. 173). The action of the senate in changing governors suggests a period of more than two days, and Othello's examination of Emilia (4. 2) gives an impression that time enough has elapsed to make it possible for Desdemona and Cassio to have had many a secret interview.

The genesis of the double-time movement here is easily discerned: Shakespeare took a story which had the long time, and into it he infused the short time, in order to give close continuity to the action. The rapid movement of events after Iago has begun his machinations maintains the Moor's passion at white heat; this effect, however, could be obtained equally

well if, between the arrival at Cyprus and Iago's play on the emotions of his general, Shakespeare had chosen to allow an interval sufficient to make the story of the jealousy plausible.¹ But both time-schemes are maintained, from the moment of the landing at Cyprus to the death of Desdemona, with no sacrifice of dramatic effect.

Where double time is to be described, Christopher North should be permitted to speak²: "Shakespeare, in his calmer constructions, shows, in a score of ways, weeks, months; that is therefore the true time, or call it the historical time. Hurried himself, and hurrying you on the torrent of passion, he forgets time, and a false show of time, to the utmost contracted, arises. . . . If any wiseacre should ask, "How do we manage to stand the known together-proceeding of two times?", the wiseacre is answered—"We don't stand it—for we know nothing about it. We are held in a confusion and a delusion about the time." We have the effect of both—distinct knowledge of neither. We have suggestions to our Understanding of extended time—we have movements of our Will by precipitated time. . . . If you ask me—which judiciously you may—what or how much did the Swan of Avon intend and know of all this astonishing "legerdemain" when he sang thus astonishingly, I put my finger to my lip and nod to him to do the same. . . . A good-natured juggler has cheated your eyes. You ask him to show you how he did it. He does the trick slowly—and you see. "Now, good Conjuror, do it slowly

¹ A point not noticed by John Wilson when he asserted the dramatic necessity of the two times at Cyprus (*Trans. New Shak. Soc.* for 1875), nor by the Cowden Clarkes in their *Shakespeare Key*.

² J. Wilson, *Dies Boreales VII*, *Trans. New Shak. Soc.* for 1877—79, Appendix III, p. 24, and *passim*.

and cheat us." "I can't. I cheat you by doing it quickly. To be cheated, you must not see what I do; but you must think that you see." When we inspect the play in our closets, the juggler does his trick slowly. We sit at the play, and he does it quick.'

Perhaps the term 'juggler' implies too strongly that Shakespeare was fully conscious of his sleight-of-hand performance. It should, however, suggest no trick illegitimate to the artist, for the stage-illusion created by dramatic condensation is a means of presenting to the mind a truthful picture of life.

There has been a tendency to treat this curious dual flow of time as peculiar to Shakespeare's work. Halpin wrote: 'He constructed a dramatic system unknown to the world before his time, and unpractised since.'¹ In the Cowden Clarke *Shakespeare Key*,² it is said of Shakespeare's habit of representing time, 'He made fresh laws in art for himself, and regulated his method of procedure according to their ordination.' The statement that such a prodigy sprang full fledged from Shakespeare's brain must arouse suspicion, because students of the Elizabethan drama have found that it was Shakespeare's habit, not so much to originate, as to perfect materials and processes ready at hand. That there are many instances of the phenomenon of double time in plays written before Shakespeare began his work, is to be pointed out in the course of the present study.

The phenomenon of double time is, essentially, the representation of events as if they possessed a time-extension other than that which the plot presents to the audience. This inconsistency appears in two stages of complexity—on two levels, so to speak. First, we

¹ *Trans. New Shak. Soc.* for 1875-76, pp. 349 ff.

² P. 107.

may have two stories interwoven in which the actions do not progress concurrently: they may begin together; the incidents of the second day of the subplot may then be dovetailed into the events of the eighth day in the unfolding of the main plot; and, finally, both may be concluded in the last scene—one having extended over six months, and the other over a fortnight. Secondly, the illusion in time may be applied to a play as a whole, so that hours and days of expressly stated action may be represented as having lasted for months and years. It is to this kind, the more highly evolved of the two, that the name 'double time' more distinctly belongs. It is this kind which struck the attention of critics, and aroused the admiration of Halpin and Wilson.

Wherever two plots are introduced, the dramatist runs a risk of incurring a double-time movement, unless his workmanship is so crude that he leaves them entirely unrelated. Where the secondary interest lies merely in episodic scenes, as in *The Famous Victories of Henry the Fifth* (1585–88), the minor plot has not sufficient coherence to create an independent time-scheme.¹ In Lyly's *Campaspe* (c. 1580), the comic scenes in which the pages and Diogenes figure seem to be closely continuous, although there is nothing to show definitely that they cannot be stretched over the long time demanded for the painting of Campaspe's picture, and for the complete change in Alexander's habits²; but in his *Galathea* (c. 1584) there is an indubitable double-time scheme. The time of the *Galathea* story is probably under a fortnight, for the disguised girls cannot be supposed to wander in the woods for any long period: one of the fathers has

¹ See Appendix IV.

² See under Lyly, Appendix III.

'very lately' been seen kissing his daughter, and the scenes are continuous; but, on the other hand, the Raffe story, dovetailed in, is explicitly stated to last twelve months: in the first act Raffe parts with his brothers to meet again in a twelvemonth, and in the last scene of the play he meets them again, 'to tell what fortune we have had these twelve months in the woods.' In Greene's *Friar Bacon and Friar Bungay* (c. 1591), the total duration on the Lacy-Margaret side of the story is five consecutive days, the period on the Prince's side extends over twice that number of days, and the affairs of Friar Bacon and Friar Bungay require the lapse of 'three score days,' during which these gentlemen, who became acquainted in the course of the play, have watched the brazen head.¹ In the play of *Grim the Collier of Croyden* (c. 1600), the main plot purports to extend over a whole year—for the period of Belphegor's stay on earth is 'a twelvemonth and a day'—although there is no possible place for the lapse of such a length of time; the period during which his servant Robin Goodfellow visits earth is but slightly over 'the half year,' during which he says that he has lived among the country people; and the total duration of the story of the maid Joan and the collier Grim, the scenes of which are interspersed throughout the play, is less than three days.

An excellent illustration, from the latter part of the Elizabethan period, of the interweaving of two stories whose durations are entirely different, is offered by Heywood's *The English Traveller* (1633). The Wincott story and the Lionel story begin on the same day, and are concluded on the same day, the former hav-

¹ For the time-analysis, see Appendix III.

ing covered more than a month, and the latter having taken only two consecutive days. While Mr. Geraldine and Mr. Delavil are spending an evening with the Wincott family, it is remarked that at the Lionels' house 'this night was a great feast' (2. 1). In the midst of this feast the older Mr. Lionel comes home; in order that he shall not discover his son's revels, his servant Reignald locks up the house, and persuades his master that it is haunted by the ghost of a man murdered by the former owner. The next morning the older Mr. Lionel endeavors to have the former owner arrested, in order to lay the ghost, and seeks to inspect a neighbor's house which he has been told his son has bought with the money he finds has been borrowed. Reignald has only just liberated from the house the party which caroused there the previous night, when all the deceptions come out, and the Lionels receive an invitation to dine with the Wincotts in honor of Mr. Geraldine, who is about to go abroad. The circumstances, however, which lead to Mr. Geraldine's proposed trip involve the passing of over a month's time since the evening spent at Mr. Wincott's house, for Mr. Delavil has had time to corrupt Mrs. Wincott, Mr. Geraldine has absented himself for so long that every one has noticed the cessation of his visits, Mr. Wincott has come to miss him so sorely that he arranges a private conference 'on Monday night' (3. 4), and, on the day of the dinner in the last act, this Monday night has so far lapsed into the past as to be mentioned as 'Monday, the ninth of the last month' (5. 2). Yet, at the feast, the older Mr. Lionel is greeted as a man newly come home.

The complication rises a degree higher, however, when the inconsistency appears, not between two stories,

but between two aspects of the same story, as in the case already described in *Othello*. Lyly's *Endimion* (1585) displays a curious double-time inconsistency.¹ The duration of Endimion's sleep is explicitly stated to be forty years, but this long-time reckoning is not only irreconcilable with the aspects of the story represented by Tellus and Corsites, and by Sir Tophas and the pages, but is not even self-consistent; Endimion has been asleep 'almost these twentie yeares' when Eumenides reads in the fountain the charm by which he is awakened; it is impossible that another twenty years is consumed by the journey back to Cynthia's court, for the length of the period during which Geron has dwelt at the fountain, as we learn after he has come back with Eumenides, coincides exactly with that during which his wife has practised the wicked arts that originally drove him from home; indeed, the fountain appears to be 'hard by the court' (4. 2. 66). Tellus says that gray hairs have grown on Endimion's head, yet she herself has apparently not aged; during the forty years in which Corsites has been her jailor, she has not made sure of the state of Corsites' affections toward her, although he began making overtures to her on the day that she arrived at the castle. Cynthia tells Endimion (5. 1): 'Thou hast heere slept fortie yeares, . . . and behold, the twig to which thou laiedst thy head is now become a tree'; his beard is gray and his body withered, yet the witty pages are still boys. Sir Tophas has not received an answer from Dipsas, and his fit cannot be conceived of as lasting through a number of years. The ladies, who do not possess Cynthia's charm of immortality, have not grown old,

¹ For the time-analysis of this play, see Appendix III.

and Dipsas, who had hoary hairs in the beginning, seems no older at the end of the play.¹

Peele's *David and Bethsabe* (1589), despite the vagueness in which the action is enveloped, exhibits both a rapid and a slow march of time.² It is by the close sequence of incidents that the short time is indicated. The forcing of Thamar, and the appointment for the feast (scene 3),³ seem to be followed closely by the revenge which Absolon takes for the dishonoring of his sister (scene 6); as fast as messengers can travel, news that Absolon has killed his brother is brought to David, who is at the siege of Rabbah, and there David is induced to pardon Absolon. The words of forgiveness are hardly out of David's mouth when Absolon muses,

Why liveth Absolon and is not honored
Of tribes and elders and the mightiest ones?

and resolves to court public favor. The very next scene tells of Absolon's rebellion, and those remaining follow in close succession.

On the other hand, between scenes 3 and 4 a year must be allowed to elapse for the birth, sickness, and death of Bethsabe's child. Later, between scenes 7 and 8, eight years at the very least must be allowed to elapse for the birth and precocious development of Bethsabe's second child, Solomon. In the latter part of the play David seems an old man in contrast with the lusty lover of the first scenes. The Biblical story possessed the long time, but, to give it a semblance of dramatic cohesion, Peele represented events as closely consecutive.

¹ For the time-analysis of this play, see under Lyly in Appendix III.

² Compare the time-analysis in Appendix IV.

³ Bullen's edition of Peele's plays.

These illustrations will perhaps suffice to set forth the nature of the phenomenon of double time, and to suggest that during the Elizabethan period the use of this phenomenon was not confined to the work of Shakespeare. The attempt to discover the genesis of the inconsistent movement in each of these plays, and to understand the significance of the frequent use of this dramatic method, belongs to the domain of the later chapters.

The acceptance of a certain sort of disparity between what the audience really see and what they admit as having seen, is fundamental to the dramatic presentation of time. It was upon the imaginative portrayal of the time-element, not the realistic, that the Greek drama was founded,¹ and dramatic condensation of time is common, too, in the Latin drama. In the Elizabethan plays, a single scene is frequently so presented that events of a few minutes' duration appear to cover an entire night. An actor may announce that it is midnight, and, ten minutes later, without the intervention of a single interval to help the imagination to bridge the space, that the dawn is breaking. This, to the utmost degree exaggerated, was the method of the miracle plays.² So in *Gorboduc*³ the events of an hour and more consumed by Porrex's addressing himself to sleep, the subsequent murder, and the alarm, are represented by a twenty-three line speech placed between Porrex's exit and the entrance of the girl who tells that Porrex 'is by his mother slaine while slumbering on his carefull bed he restes.' Such is the illusion which Marlowe produced in the

¹ Compare Chapter II, and Appendix I.

² Compare Chapter III.

³ Compare the time-analysis of *Gorboduc*, Act IV, in Appendix II.

last scene of *Doctor Faustus*: while Faustus speaks a six-minute soliloquy, the clock strikes eleven, the half-hour, and twelve, the emotional tension of the scene being so severe that the audience readily accepts this fearful rapidity in the flight of time.

Shakespeare always felt at liberty to treat ten minutes of stage-action as representing a whole night. In *Cymbeline* (3. 2), Imogen, just before falling asleep, asks her attendant, 'What hour is it?' and receives the answer, 'Almost midnight, madam'; immediately afterwards, Iachimo comes from the trunk, speaks some forty odd lines, and then counts the strokes of the clock: 'One, two, three—time, time!' A notable example of this presentation of time occurs in the great murder-scene in *Macbeth*. Banquo leaves Macbeth a little after midnight, Macbeth speaks a thirty-line soliloquy, the ringing of a bell summons him to his task, some twenty minutes full of horrors follow, when lo! a knocking is heard, and it is found to be already morning; Macduff enters, scolding the drowsy porter for having overslept, and apologizing for having almost slipped his hour. In *Henry V* (3. 6) the Dauphin remarks, 'T is midnight,' and two or three minutes afterwards, in the representation of the scene, Orleans says, 'It is now two o'clock.' In *Measure for Measure* (4. 2), the time from midnight to dawn passes in the course of a hundred and thirty lines. The duke says, 'T is now dead midnight' (4. 2. 67); two minutes later in the course of the acting, he uses the phrase, 'As near the dawning, provost, as it is' (4. 2. 97); and not over five minutes afterwards he calls to the provost, 'Look, the unfolding star calls up the shepherd' (4. 2. 201), and prepares for the execution which has been appointed for four o'clock. In *Othello*, the entire night from

before ten o'clock in the evening until the dawn of day is represented as passing during a scene comprising some fifteen or twenty minutes of stage-business (2. 3).

It was as a corollary to the conception that the function of the drama is to present an imitation of life which shall come as closely as possible to deluding people into thinking that they are seeing the actual events imitated, that the unity of time was originally deduced.¹ Experience has shown that the so-called romantic drama is capable of producing an effect of profound realism, and modern psychology helps us to understand why such results may be obtained in plays whose time-projection is most unrealistic.² At each moment the mind experiences only the 'now' and the 'just then'; if, then, there is no inconsistency in the things immediately following each other, the mind will perceive no lack of harmony. It is only in case the memory is summoned to hold up against the present the content of some past moment that discrepancies in time are felt. For instance, in the continuous presentation of Sophocles' *Oedipus the King* no one would feel that the time in which the shepherd is sent for, and comes from away off on the hills, is inadequate, because the sending for him is at least far enough back to have passed out of the 'just then' of consciousness. So in the case mentioned in the preceding paragraph, of the passing of an entire night (*Othello* 2. 3) during the course of a few minutes of unbroken presentation, the moment when Iago says, 'T is not yet ten o'clock' (2. 3. 13) is far enough from that in which he exclaims, 'By the mass, 't is morning' (2. 3. 384),

¹ See Spingarn, *Lit. Crit. in the Renaissance*, pp. 91-99.

² W. James, *The Principles of Psychology* 1. 15.

to prevent the audience from feeling any shock of unreality. When the process is extended from the presentation of one scene to the presentation of a whole play—as analysis shows to be the case in *Othello*—the impression of reality is in no greater measure sacrificed; the artistic validity of that manner of presentation which projects a play into two calendars is but a corollary to the universal acceptance of the principle of dramatic condensation.

The fact that in the Elizabethan period plays were designed to be heard, and not to be read, is of fundamental importance for the understanding of their representation of time. The author's concern was with the impression made scene by scene. If he bound these each to each, making one follow closely upon another, the audience would feel no impression of a gap, even if it should later be necessary that the protagonist comment upon the lapse of several years since the opening events of the story. Such circumstances were conducive to the development of a methodical use of inconsistencies. When Shakespeare wanted to give the impression that Macbeth had grown old in a long reign of crime, he knew no one in the audience would remember that the initiatory murder was committed not more than a fortnight before; so, with perfect impunity, he told about events which were the fruit of misspent years.¹ Most readers, indeed, are held under the same spell as the audience; the impressions received, scene by scene, form a whole in which discordant elements become visible only when examined part by part. The practices of collaboration, of rewriting old plays, and of hasty composition, amply account for the presence of incon-

¹ For a description of the double-time element in *Macbeth*, see Chapter V.

sistencies, whether in the management of time or of characters. Sometimes these inconsistencies serve no dramatic purpose; sometimes they produce a certain continuity throughout a loosely connected action; sometimes they impress the imagination with the rapid sweep of events.

Were the Elizabethans aware that they sometimes used a double-time scheme? This question can be answered only with a high degree of probability. It seems reasonable to suppose that a master of dramatic technique—Shakespeare, for instance—must have perceived, just as we perceive, the inconsistencies which pervade the plays over which he had worked. The matter is to be considered in a later chapter.¹

This introduction to the study of the time-element in the Elizabethan drama has served its purpose, if it has set forth the nature of the phenomenon of double time in its two stages of complexity; if it has made clear the artistic validity of the stage-illusion, both in a single scene and in a whole play; and if it has suggested something of the circumstances to which this manner of representation owes its origin. In the field before us we are to examine the Elizabethan drama to determine how completely it was organized upon romantic principles in the representation of time, to find out how commonly the double-time inconsistency occurred in the plays of the period, to discover wherein Shakespeare differed from his contemporaries in his treatment of the time-element, and to satisfy ourselves as to how far the conception of the unity of time obtained a hold upon Elizabethan dramatists.

¹ Compare Chapter VI.

CHAPTER II.

DRAMATIC CONDENSATION IN THE CLASSICAL DRAMA.

Time, in the Greek drama, was presented to the imagination. Although speech followed speech with apparent continuity, hours, days, or even weeks, might glide through the choral songs at the will of the poet. The dialogue was necessarily a measure of duration, but the chorus shared the function of the modern curtain in signifying the lapse of time.¹ That the greater number of the plays required only a single revolution of the sun was due to the nature of their subjects, and to the conditions under which they were presented, rather than to a theory of dramatic art; indeed in the earlier tragedies, according to Aristotle, time was depicted with the same freedom as in epic poetry.²

When the dramatists of the Elizabethan period represented events of days crowding into the accomplishment of minutes, they were using a method which had been pursued by Æschylus, Sophocles, and Euripides. The condensation of the hours between midnight and morning into some twenty minutes of strange happenings at Macbeth's castle is the same kind of illusion which the circumstance of continuous presentation brought into almost every Greek play: as, for instance, when Sophocles, in the *Antigone*, made

¹ Croiset, *Hist. Litt. Gr.* 3. 3. 132-3; Kent, 'The Time Element in the Greek Drama': *Trans. Amer. Phil. Ass.* 37. 39-52; Campbell, *Class. Rev.* 4. 304; Verrall, *The Ion of Euripides*, Introduction, p. xlix.

² *Poetics* 5. 4.

a choral song of thirty-five lines denote the period during which Creon buries the body of his nephew with suitable ceremony, and partakes the tragedy of his son in Antigone's cell.¹ The inconsistencies in the *Agamemnon* of Æschylus are similar to those in *Othello* in that they involve a dual time-movement.²

A watchman on the towers of Agamemnon's palace sees the beacon-light which announces the fall of Troy, and hurries to arouse Clytemnestra. When the Argive senators hear the astonishing news, they inquire,

How long hath ruin crushed this haughty city?

Clytemnestra replies,

This night that gave this infant morning birth;

they ask,

What speed could be the herald of this news?

and Clytemnestra explains that the message has been signaled through the night from the summit of Ida to Mount Arachneus by a prearranged series of beacon fires:

This day the conquering Greeks are lords of Troy.
Methinks I hear the various clamors rise
Discordant through the city.

While the chorus is celebrating the fall of Troy, and Clytemnestra is wondering

Whether these fires, that with successive signals
Blaze through the night, be true, or like a dream
Play with a sweet delusion on the soul,

a herald is seen approaching, who presently recounts the perils which the victors, homeward bound from Troy, have suffered on the Ægean sea, and Aga-

¹ For other instances, see Appendix I.

² Compare the account in Appendix I of the *Choephora* of Æschylus, and the *Rhesus* assigned to Euripides.

memnon himself comes on the scene directly afterward. Thus it appears that Agamemnon's voyage from Troy to Greece, and all the accidents connected therewith, affairs of many days' extension, are accepted as occurring during a couple of hours of continuous action in the palace of Clytemnestra.

The unity of time did not impose itself upon the stage of Shakespeare, nor was a law of twenty-four hours laid upon the Greek dramatists: an interval of indefinite extent is found in the *Eumenides* of Æschylus; and the *Trachiniæ* of Sophocles, and the *Suppliants* and the *Sons of Hercules* of Euripides seem to require the lapse of more than one day. In the course of the *Suppliants*, for instance, Theseus goes from Eleusis to Athens, fifteen miles away, returns with an army to Eleusis, conveys his forces thence to Thebes, a march of thirty miles, fights a battle with Creon and his soldiers, and sends back to Eleusis news of his victory and of his disposal of the corpses.¹ The Greek drama thus affords instances of three practices which occur commonly in the work of the Elizabethan playwrights: portrayal of hours in minutes of acting, development of actions extending beyond a limit of one day, and confusion of time-references.

Both Æschylus and Euripides take greater liberties in the treatment of time than Sophocles. Inasmuch as the latter was the most careful workman of the three, none of his plays present inconsistencies in the time-references; the passages are comparatively rare, even, in which the time consumed by the chorus is disproportionate to that of the concurrent action off the stage. His mastery of the elaboration of plot

¹ See notes in Appendix I on the *Eumenides* of Æschylus, the *Trachiniæ* of Sophocles, the *Sons of Hercules* of Euripides, and the *Birds*, the *Plutus*, and the *Lysistrata* of Aristophanes.

resulted in a well-knit tissue of events and a close time-sequence. Since Æschylus' strength was primarily in dramatic situation, it happens, not unnaturally, that the allusions to time in his plays are sometimes inconsistent. In the *Choephoræ*, Æschylus conceived of Orestes' arriving as night was falling, and straightway accomplishing his dark deed; but presently, when Orestes comes to justify himself, the poet imagined him in the clear light of day, calling upon the all-beholding sun to gaze upon the web in which his father had perished. The same emphasis upon distinct situations may explain the genesis of the inconsistencies in the *Agamemnon*. Euripides made greater demands upon the imagination of his audience than either of the other tragedians, for the increased compass and complexity of his plots compelled him to draw largely upon the well-established privilege of giving whatever value the dramatist might wish to the interval covered by the choral ode.

Aristophanes' comedies contain no suggestion of the law of twenty-four hours, which later ages fixed more firmly upon the comic muse than upon the tragic. The lapse of several days is explicitly assumed in *Plutus*, the *Birds*, and *Lysistrata*,¹ and a journey no less remarkable than that of Agamemnon in Æschylus' tragedy occurs in the *Acharnians*—for in this comedy Aristophanes has represented Amphytheus as going from Athens to Sparta, making peace with the Spartans, and returning to Athens, in the course of some forty lines of continuous action at an Athenian assembly. The comedies of Menander, as far as can be conjectured from fragments, and from imitations by Terence, were limited to affairs of one day.

¹ For a description of the time-element in these plays, see Appendix I.

From the Latin drama no plays have come down to us which positively transgress a limit of twelve hours. The Senecan tragedies all fall within the compass of an artificial day, the more easily, perhaps, because the action of the Greek drama was replaced by declamation. Although the time-element in Seneca is less distinct even than in the Greek tragedies, dramatic illusion appears frequently. In the *Medea*, for instance, twenty lines spoken by the Chorus (833-853) represent the time during which Medea's sons bear her fatal gifts to Creusa, the poison kills both Creusa and her father, the palace becomes a funeral pyre, and news thereof is brought back to Medea's house.

In all of the comedies of Plautus and Terence the intrigue ostensibly falls within one day; these plays, however, abound in the dramatic illusion by which one minute of unbroken action is given to the audience as representing a much longer period of time. An example of this dramatic condensation, which struck Corneille so forcibly that he mentioned it in his *Troisième Discours*,¹ occurs in the *Maid of Andros*. Simo sends his son Pamphilus after Crito in order to find out from this old man the parentage of the girl Glycerium; Pamphilus goes into Glycerium's house, finds Crito, persuades him to disclose what he knows concerning the birth of Glycerium, and returns with him to Simo. While he is doing all this, the two characters who remain upon the stage have each one line to speak—giving Pamphilus scarce opportunity even to ask for Crito. The question of time in Terence's *Heautontimorumenos* was a matter of considerable concern throughout the Renaissance: Sidney, following Scaliger, declared that, though it contained matter

¹ 'Des Trois Unites,' *Oeuvres*, ed. Regnier, 1. 115.

for two days, it did not violate the rule of unity, because it was designed to be played on two days,¹ and in France d'Aubignac and Ménage got into a sharp controversy as to whether the number of hours represented was ten or fifteen.²

It is, however, to be remembered that in the beginning the drama was founded upon an idealistic manner of presenting time, the much talked-of unity being an incidental development. The two surpassing geniuses in the whole course of the drama, the one belonging to the age of Pericles and the other to the age of Elizabeth, had in common a fundamental conception of their art, in accord with which time was made to fly before the imagination, rather than to crawl in front of the physical eye. The Greek drama shared with the Elizabethan both occasional confusion in time-references and habitual representation of hours in minutes of action.

¹ *Defense of Poesy*, ed. Cook, p. 48. Dryden comments thus: 'The Unity of Time, even Terence himself (who was the best and the most regular of them) has neglected: his *Heautontimorumenos* or *Self-Punisher*, takes up visibly two days; therefore, says Scaliger, the two first acts concluding the first day were acted overnight; the three last on the ensuing day.'—*An Essay of Dramatic Poesy*.

² Hédelin d'Aubignac, *Pratique du Théâtre* (1657), p. 99, and *Diss. sur la Trois. Comédie de Terence . . . contre ceux qui pensent qu'elle n'est pas dans les règles anciennes du poëme dramatique* (1640); Ménage, *Discours sur Terence* (1640 and 1687).

CHAPTER III.

THE REPRESENTATION OF TIME IN THE FORMATIVE PERIOD OF THE ENGLISH DRAMA.

In the formative period of the Elizabethan drama there were suggestions of the variety and the freedom which characterized dramatic art in the splendid days at the end of the century. Even a germ of the double-time movement, which in Shakespeare's hands seemed to become a magic thing, was present in the miracles and the moralities. The Elizabethan drama drew upon two lines of ancestry, between which there was a marked divergence in dramatic method—one the miracles and moralities transmitted from the mediæval period, and the other the plays which directly or indirectly were inspired by the Latin drama. However, the early makers of plays seem hardly to have noticed the contrast between the two heritages in their manner of handling the element of time. Mediæval dramatists had seen no absurdity in requiring their audience to imagine the passing before them of an entire lifetime without a break in the presentation. A conspicuous example of such treatment of time occurs in one of the early moralities, *The World and the Child* (printed 1522): seven years elapse while the child speaks fifty lines; shortly afterward he announces that he is nineteen, eleven lines later that he is twenty-one, and before the end of the play he has changed

from manhood to age. Where Latin models prevailed, the tendency was toward a realistic presentation of the business of some twenty-four hours—this was the tendency which fixed itself upon the French stage in the next century. The development of skill in the treatment of time on the stage affords an interesting study in evolution.

Since the object of the miracles was to present a narrative, it was frequently necessary to represent the passing of months and years without such a stage-ap-purtenance as the drop-curtain to assist the audience in realizing the gap in time. The time-structure in the miracles was wholly dependent upon the material to be presented. Such a theme as the sacrifice of Isaac permitted the playwright to treat time in a powerfully realistic manner,¹ but more frequently the story to be translated into dialogue required that long journeys should be accomplished on the stage,² or that children should grow into men in the course of the action.³

The audiences seem to have accepted without question this highly imaginative portrayal of time. One of the first steps in the transition from the method of the story-teller is represented in the naive crudity with which the lapse of years is indicated in the Noah's flood plays. In the Coventry plays upon that subject, some eighty lines after the angel commands that the

¹ In the Brome and Chester plays on this subject the time of occurrence is approximately that of presentation. In the York cycle (Play X), however, a three days' journey is accomplished during lines 108-146, it being carefully explained that Mt. Moriah is 'three days' journey hence.'

² As the journey of the wise men in the *Adoration of the Magi* of the Chester cycle, or the journey of Joseph and Mary of fifty-two miles in the Visitation play of the Coventry cycle.

³ In the manner of Moses in the *Departure of the Israelites from Egypt* of the York cycle.

ship be built (l. 117), Noah comes on the stage declaring, 'Alle this hundryd yere ryght here have I wrought, This schype for to make' (l. 242), and later he announces that the rain has lasted for forty days and nights. The *Deluge* of the Chester cycle deals with the time-element in an even cruder fashion: Noah remarks (l. 81), 'Now I will begin to make the shippe,' and, after talking the space of fourteen lines, he declares, 'I have all meete, to sayle forth at the next weete; this shipp is at an ende'; but the marvel comes when, a few lines further down (l. 149), the patriarch tells us that 'A 100 wynters and 20 this shipp making tarried have I.' The author of the Towneley play upon this catastrophe, a man of considerable artistic ability, likewise drew upon the imagination of his audience; he, too, has the entire boat built during the play, and when the waters are about to subside, he permits Noah to remark (l. 454), 'We have been here, all we, Thre hundreth dayes and fifty'; and ten lines after the birds have been sent out Noah is made to reflect, 'It is a wonder thyng, me thynk sothle, Thai ar so long taryyng, the fowls that we Cast out in the mornyng.' This same writer, working with the happenings of a single night, produced in the *Second Shepherds' Play* a time-structure which is unimpeachable by partisans of the unity of time.

The play of *Mary Magdalene* of the Digby cycle, written considerably later than the Noah's flood plays, indicates toward what type of structure the miracle plays were tending. Part I is divided into twenty scenes, between which the stage evidently was empty, permitting the lapses of time to occur during these breaks in presentation. In Part II, between scenes 46 and 49, thirty years must elapse. There is, however, a reminiscence of the older method in scene 41,

where in the course of a few lines a ship passes from a rock in mid ocean to the shore of the Holy Land. The time-structure which is here achieved is exactly that in which Peele cast *Edward I*, and Shakespeare arranged *Henry VI*; it is the method of the chronicle-history, that of showing first the beginning of a story, and then, one after another, its important scenes, with gaps in time-sequence indicated by the clearing of the stage—essentially the order of the epic.

The moralities played a much slighter part in the development of dramatic technique. The purpose of the morality play was to represent a strife between certain virtues and certain vices, and its concern was with the familiar things which affect daily life. It tended, therefore, to settle upon some definite conflict, and to present this in a realistic manner. The so-called 'world-scope' moralities, which imply that long periods of time pass within the action, are among the earlier of the moralities,¹ and seem to represent a transition from the methods of the miracle play to a manner of presentation which scarcely drew upon the imagination in regard to the lapse of time. The greater number of moralities, especially those of a discursive and pedagogical order, present scenes

¹ *Pride of Life*—apparently the greater part of a lifetime.

Castle of Perseverance (before 1471)—a lifetime.

The World and the Child (1500-06)—a lifetime.

Skelton's *Magnificence* (1529-33)—the lapse of several years suggested.

Respublica (about 1553)—several years suggested.

A Nice Wanton (1447-53)—an interval of several years is required.

Bale's *God's Promises* (1438)—seven ages represented, from Adam to John the Baptist.

Three Laws (1438)—man is seen under Natural Law, Law of Moses, and Law of Christ.

which could occur in approximately the time of the acting.¹ In proportion as action tended to vanish from the morality, the need that a considerable period of time should appear to elapse during the presentation disappeared; frequently a mere dialogue resulted. When the morality became amalgamated with another type of play, its characteristic time-structure was lost.² Its tendency toward a short, unbroken time-scheme seems, in spite of such powerful examples as *Mankind* and *Everyman*, to have had no effect in directing tragedy toward such a manner of presentation. Had the structure of the morality play exerted much influence in the progress of dramatic technique, we

¹ *Mankind* (before 1483)—one day, Christmas Day.

Medwall's *Nature*, Part I (about 1500)—one day.

Nature, Part II (about 1500)—one day (inconsistencies).

Everyman (1509-30)—one day.

Hickescorner (about 1513)—one day (inconsistencies).

Rastell's *Interlude of the Four Elements* (1510-20)—one day.

Interlude of Youth (about 1528)—one day (modeled after *Hickescorner*, with inconsistencies removed).

Bale's *John the Baptist* (1538)—a few hours.

Redford's *Wit and Science* (about 1540)—a few days, though indefinite.

Wever's *Lusty Juventus* (1547-53)—several days, though indefinite.

Impatient Poverty (before 1552)—about a week.

Wealth and Health (about 1557)—an hour or two.

Interlude, John the Evangelist (about 1560)—an hour or two.

Cheke's *Free Will* (1561)—an hour or two.

Trial of Treasure (printed 1567)—within a day.

Albion Knight (about 1565)—within a day.

King Darius (printed 1565)—probably within a day, although indefinite.

Like Will to Like (printed 1568)—within a day.

New Custom (printed 1573)—within an hour or two.

Lupton's *All for Money* (1579)—within an hour or two.

² Thus *Cambises* (c. 1579) has assumed the structure of the chronicle-history play, and *Appius and Virginia* of the classical tragedy.

should have more plays conforming to the requirements of the realistic stage.¹

The curious dramatic illusion by which an audience may be made to accept two inconsistent time-movements appears in one of the earliest moralities, *Hickescorner* (about 1513). On the one hand, time is presented with unbroken continuity in the affairs of Pity, Perseverance, and Contemplation, and on the other, Free Will and his friends experience two distinct days.² This double-time *legerdemain* appears in one of the Coventry mysteries. Mary's visit to Elizabeth is of three months' length, as indicated by her own words,

But, cosyn Elizabeth, I xal you here kepe,
An this thre monethis abide here now,

and by the speech of Contemplacio,

Mary with Elizabeth abod ther styлле
iii. monthys fully, as we rede.

At the same time we are shown Mary's arrival with Joseph, her brief continuous dialogue, and her parting with Elizabeth at the will of Joseph, whose arrival is still so recent that he has not learned that Zacharias is dumb, and that his departure causes Elizabeth to regret, 'That ge . . . thus sone now xal parte me fro.' A long time is explicitly stated, and a short time is unmistakably represented.

¹ However, it is to be noticed that Wager's *Mary Magdalene* (c. 1550), which is primarily a morality, has a condensed, realistic time-structure, in comparison with the Digby miracle play on the subject of Mary Magdalene.

² When Free Will goes out (l. 545), he leaves Pity bound on the stage, who is presently released by Contemplation and Perseverance, and these three are still talking on the stage when (l. 644) Free Will re-enters, telling how he has just spent the night in prison, and how Imagination, 'thre hours after the sonne was downe,' stole a purse, and 'on the morowe' delivered him. Evidently this night has elapsed during the few minutes that Pity was lamenting on the stage.

The tradition of stage-presentation arising from the miracle plays apparently gave the fifteenth century dramatist a predisposition toward a highly imaginative presentation of time, with much regard for the impression made scene by scene, but very little for coherency, or conciseness, in the projection of the plot as a whole.

In so far as the Latin drama affected dramatic technique on the Elizabethan stage, its influence was toward the realistic presentation of time and an observance of the unity of twenty-four hours. It is rather surprising, however, that in spite of the influence which Seneca exerted upon the men who formed the Elizabethan drama, his method of dealing with the time-element had almost no effect upon their technique. They might borrow his horrible situations, his ghosts, his soliloquies, or his rhetoric, but they made no attempt to force the tragic action into the compass of one day.

This indifference to structure becomes apparent when we examine the time-schemes in plays in which the influence of classical models can be traced, either directly, or through the intermediary of the Italian or the German neo-classical drama. Bale's *King Johan* (c. 1539) consists of two parts, separated by an elastic interval¹; the second part might be comprised in one day, but within the first a journey from England to Rome on the part of Dissimulation and his friends must occur.

In *Jacob and Esau* (lic. 1557-58), the concentration of the story is unusual. It is long before daylight when Esau irritates his sleepy neighbors by starting out hunting, and the action might conclude that very

¹ At the end of Act I Pandulphus is directed to announce the papal edict to Johan.

evening if the interim would sufficiently account for Esau's mighty hunger—thirty-six hours would easily satisfy the plot. *Queen Hester* (1561) has two intervals of considerable length, so that its duration could hardly be less than a month. *King Darius* (printed 1565) presents two disconnected episodes, without references to time, and entirely in the manner of the late moralities, with which it may properly be classed.

The first tragedy in which we may look for time presented according to the Senecan formula is *Gorboduc* (acted 1561–62), and we shall not find it there.¹ Although the duration of the action is indefinite, it can hardly be less than a month; at least six different days are presented, with four necessary intervals. An instance of the presentation of the events of hours in a few minutes of continuous action occurs in Act IV. Porrex goes out, leaving an actor on the stage who speaks some twenty-five lines, when he is interrupted by the announcement that Porrex is dead, that he was murdered by his mother 'as in his carefull bed he rested'; but in the three or four minutes since he left the stage there has been no opportunity for him to get to bed, to say nothing of falling asleep. Sidney censured *Gorboduc* as 'faulty both in place and time,' having 'both many days and many places inartificially imagined.'

Observance of the unities might be expected in *Damon and Pithias* (acted 1563–64), by Richard Edwards, for in the prologue the author announces his allegiance to Latin models. Yet there appears here a curious time-illusion, exactly analogous to the magical fleeting in the *Merchant of Venice* of the three months appointed for the duration of Antonio's bond.

¹ The time-scheme of this, and those of various other plays which are mentioned in this chapter, are given in Appendix II.

A respite of two months is given to Damon, but this time seems to dissolve under our eyes, for hardly has he started on his ship before we learn that the morrow is the day on which he is expected to return: as Damon is embarking, after saying farewell to his friend Pithias, his servant Sephano gives an old courtier named Carisophus a beating for prying into the chests of other people; immediately after, Carisophus rushes to the king to show his swollen head, and presently, while he is complaining about his head, we are told that to-morrow is the day appointed for the execution. Edward's *Palamon and Arcite* (acted 1566) in the first part violated the unity of time, and in the second part conformed to it, if we may judge from a detailed description by an eye-witness.¹ Evidently the author's ideas of decorum admitted of some relaxation.

Gascoigne's *Jocasta* (acted 1566) follows the Italian original, from which it was translated, in handling time in a strictly classical manner. His *Glass of Government* (1575), however, falls into five dramatic days, covering at least three months' time, and, moreover, does not correlate the events at home and those abroad. There is a double-time movement in the last two acts, in that the arrest and trial of the courtesan is a matter of a few days, while the news from the sons, received between the arrest and trial scenes, involves the passing of weeks, if not months. *Appius and Virginia* (S. R. 1567-68) observes the unity of time in an irreproachable manner, a circumstance which may be due less to Latin influence than to the nature of the subject depicted, and to the example of the contemporary moralities, with which it has much in common. In Pickering's *Horestes* (printed 1567), a play dealing

¹ John Bereblock, *Pub. Mod. Lang. Assoc.*, Vol. 20.

with an incident which offered no particular temptation to the violation of the rule of one day, it is astonishing to find that no regard has been paid to the conservation of the classical time-scheme. Pickering opens his story in Crete in the days before Horestes determines to seek revenge for his father's murder, and two intervals divide the action, the first that in which Horestes marches with his army from Crete to Athens, and the second that during which he gathers the kings of Greece to his support. In *Tancred and Gismunda* (acted 1568), Wilmot and his collaborators, evidently being aware of the classical canon regarding the portrayal of time, tried to avoid open violation of it; in order to obviate the difficulty that lay in the shortening of the period which Gismunda should have for falling in love with the County Palatine, the authors suggested, indefinitely, an interval following Tancred's refusal to let his daughter remarry, and hinted at an acquaintance of some duration before overtures were made.

Some influence from the classical masters is indicated by Legge's division of his Latin play *Richardus Tertius* (1579) into three parts, each with five acts; but, although none of the three actions straggles much beyond the twenty-four hour limit, adherence to the unity of time does not seem to have been directly sought for. In the *Misfortunes of Arthur* (1587), Hughes presented time in an indistinct manner, which would be quite Senecan were it not for an interval which must separate the first and second acts, in order that Arthur may land in England, fight one battle with Modred's army, and that Modred may gather his forces for a second attack. In the dedication of his *Promos and Cassandra* (1579), Whetstone wrote, 'I divided the whole history into two comedies, for that, Decorum

used, it would not be conveyed in one'; but despite his orthodox ambitions, Whetstone did not absolutely fulfil his own requirements, for in each of the parts the action extends over several days. Even when Lodge used a classical subject for his *Wounds of Civil War* (c. 1587), and Nash and Marlowe for their *Dido* (1591), they took up the action in the epic order.

It becomes apparent that the classical example had little effect upon the time-structure of the earlier Elizabethan plays. The Senecan model had been received not only directly from the Latin drama, but through the French of the school of Garnier. Dr. Gager's *Meleager* was performed at Christ Church College in 1581, and at that date translations had been made of each of the ten tragedies ascribed to Seneca. Buchanan's Latin plays had obeyed the unities, but they did not influence the English drama. The rule of time is kept inviolate in two adaptations from Garnier, the Countess of Pembroke's *Antonio* (written 1590) and Kyd's *Cornelia* (c. 1592); but the former was never acted, and the latter was a failure on the stage. It is not an easy matter to compass an entire tragic action within a single revolution of the sun; nevertheless, English playwrights seem to have rather persistently ignored any suggestions which might come from the time-structure of the Latin plays from which, in other ways, they borrowed abundantly.

In comedy it was otherwise, for from its beginnings pure comedy was realistic in its manner of handling time. The plays of Plautus and Terence had an early formative influence upon the English drama—Gosson in his *School of Abuse* said that the first comedies 'smelt of Plautus'¹—but yet English comedy

¹ *Shak. Soc. Pub.*, 1841, p. 60.

would have probably developed independently toward a similar method of portrayal. The comic episodes in the miracles and moralities usually cover a period no longer than that of presentation; furthermore, there is something inherent in the nature of the comic conception which forbids its extension over a considerable space of time.

In the interludes by John Heywood (written between 1520 and 1540) time is treated in a realistic manner. *The Play of Love*, *The Pardoner and the Friar*, and *The Four P's*, consist merely of dialogues requiring nothing beyond the time of recitation. *A Mery Play between Johan the Husbande, Tyb his Wife, and Syr Johan the Priest* concerns itself with a couple of hours round about supper time. In *The Play of the Weather* there is a break in presentation; for Merry Report must have an opportunity to announce in all the towns of England that Jupiter is ready to hear petitions concerning the weather; in the main part of the farce, in which the various pleas for good weather are made, time is handled as in Heywood's other plays.

Thersites (1537), a bright little farce, particularly odorous of Plautus, concerns itself with the business of a few hours; however, the expedition of the smith in making armor for Thersites involves more obvious condensation than is found in Latin comedy, although this example seems mild after those of the miracle plays. In *Tom Tyler and his Wife* the duration of the action is approximately that of the acting. The grotesque mistakes which make the fun in *Jack Juggler* (c. 1553) all occur between supper and bedtime. *Calisto and Melibœa* (c. 1530), our earliest play of the romantic tone, deals with an action clearly shown to fall within a few hours.

The action in *Ralph Roister Doister* (belonging either

to Udall's mastership at Westminster, 1553-56, or to his mastership at Eton, 1534-41) extends over two and one-half days, the period being rather clearly indicated by references in the play. *Gammer Gurton's Needle* (c. 1552) observes the unity of time strictly; there are distinct references to show that the needle which was lost in the morning was found in the evening. Both *Misogonus* (1560-77) and *The Disobedient Child* (c. 1560) are further from the classical precedent in their representation of time, for in each the action must extend over some three weeks. *Misogonus* may be considered as dealing with two days separated by an interval of a fortnight, in which a messenger brings home Eugonus, the newly discovered twin brother to Misogonus; the audience would hardly perceive the break in the story, because on day 'two' they see the gossips hastening to tell Philogonus about his long-lost heir, a procedure which would be expected to follow closely the revelations made by the Nurse at the end of day 'one'. *The Disobedient Child*, by Thomas Ingelend, presents five days with three intervals—one in which the son courts and wins his wife, another, a few days after the wedding, in which he suffers from the temper of his shrewish wife, and the third, a day during which the penitent youth rides home to his father. *The Bugbears* (c. 1561) follows its Italian source in indicating by numerous explicit references that the story is concerned with the happenings of one day; and in like manner, Gascoigne's *Supposes* (1566) derives from Ariosto's *Gli Suppositi* its deference to the unity of time.

Since a tendency to present time realistically appeared early in English comedy, particularly in farcical comedy, it is not surprising that years later an agitation in favor of the observance of classical unities

should proceed out of the realm of comedy. The interludes of the first half of the sixteenth century gave an English precedent for the methods of dramatic technique in behalf of which Ben Jonson took up cudgels. Neither *Ralph Roister Doister* nor *Misogonus* offend seriously against the law of twenty-four hours, in comparison with plays of other types, for instance, *Sir Clyomon and Sir Clamydes*, or *Cambises*.

With romantic comedy, from the very beginnings, the treatment of time was highly imaginative. Very frequently the dramatist presented a mediæval romance with little change in its structure, a method of time-portrayal which links itself with the miracle plays on one hand, and with the chronicle histories on the other. The Knights, Blue, Red, and Solitary, whose exploits are recorded in plays now lost, probably wandered freely through space and time. The romantic moralities, *The Marriage of Wit and Science* (lic. 1569) and *The Marriage of Wit and Wisdom* (c. 1579), each requires the lapse of several days, separated by indistinct intervals.

Two very late moralities by R. Wilson, *The Three Ladies of London* (1584) and *The Three Lords and Ladies of London* (1585), have altogether assumed the methods of romantic comedy. In *The Three Ladies* the story of Mercadore, the merchant, demands that he shall voyage from England to Turkey, that he shall stay in Turkey long enough to contract a debt of five weeks' standing, and that news of his murder, through the agency of Lady Lucre, shall have time to reach England. There is nothing in the concurrent story to Simplicity, Love, and Conscience to demand that it should extend over such a space of time. *Common Conditions* (1570) presents in six dramatic days an action which covers about two weeks. *Sir Clyomon*

and *Sir Clamydes* (1570-84) represents hazily some three months, consumed by the meanderings of the two knights.¹ *Cambises* (1569-70) handles time in a manner so vague that any time-scheme arranged for it must be largely hypothetical. The old play upon which *Grim the Collier of Croyden* (1600) was probably founded (*The History of the Collier*, 1576) must have represented the main action as lasting a twelvemonth. Greene's *Orlando Furioso* (1592)² presents some three months in the disordered manner of *Sir Clyomon and Sir Clamydes*.

The time-scheme which characterized the court masque during the Jacobean period was exactly that exhibited in Sidney's *Lady of the May* (1578), in which the time represented is simply that of the acting. Since the masque was to deal with an artificial world, in which realities of time and space are annihilated, there was no need to require the spectators to imagine more wonders than could be before them. All of the entertainment plays, such as Peele's *Arraignment of Paris* (c. 1581) his *Old Wives' Tale* (c. 1590), and Shakespeare's *Midsummer Night's Dream* (c. 1595), exhibit a tendency to let the supernatural forces invoked give to the whole performance, whatever the length of the action described, the impression of one continuous spectacle.

When Shakespeare's immediate predecessors began writing, they treated time with the vagueness and incoherence common in the plays of the period. The tradition of the miracle plays, together with the material from romances and chronicles, had evoked a disregard for close sequence of time, even in those plays in which Senecan influence is most apparent.

¹ See Appendix II.

² For the time-analysis of Greene's plays, see Appendix III.

As the Elizabethan drama was evolving through the plays of Lyly, Kyd, Peele, Greene, and Marlowe, it worked itself out on the lines it had first taken; its plays were marked by (1) a long duration of actions, (2) a lack of precision in the representation of intervals, and (3) a carelessness regarding consistency of time-references.

CHAPTER IV.

THE UNITY OF TIME IN ELIZABETHAN CRITICISM.

That part of Elizabethan critical discussion which has come down to us indicates that the period was full of keen controversy. The disregard for the unity of time exhibited by Shakespeare's predecessors was not due to ignorance; and even in the heyday of Ben Jonson's regime, the playwright's faith in the dramatic potency of the romantic stage was undisturbed. It was not until the dominance of French influence in the latter half of the century that the unity of time became a fetich.

During the first years of Elizabeth's reign the strictures of Horace were well known among university men. In *The Scholemaster*, written between 1563 and 1568, Roger Ascham recounts that at Cambridge, he, Cheke, and Watson had many pleasant walks together, comparing the precepts of Aristotle and Horace with the examples of Euripides, Sophocles, and Seneca.¹ In the prologue to *Damon and Pithias* (1564), Richard Edwards proclaims his familiarity with Latin precepts: 'If this offende the lookers on let Horace then be blamed, which hath our author taught at schoole, from whom he doth not swarve in all such kind of decorum to observe.' At the end of the next decade, George Whetstone announced some principles of dramatic art which had been advanced in Italy seven years before by Castelvetro. In the dedication of his comedy, *Promos and Cassandra* (1578), Whet-

¹ *Ascham's Works*, ed. Giles, 3. 241.

stone says: 'I divided the whole history into two Commedies: for that, Decorum used, it would not be conveyde in one . . . The Englishman in this qualitie, is most vaine, indiscreete, and out of order: he fyrst groundes his worke on impossibilities; then in three howers ronnes he throwe the worlde: marryes, gets Children, makes Children men, men to conquer kingdomes, murder monsters, and bringeth Gods from Heaven and fetcheth Divels from Hel'. About five years later Sir Philip Sidney reiterated this criticism upon the manner in which time was treated in English plays: 'Now of time they are much more liberal (than of place): for ordinary it is, that two young princes fall in love; after many traverses she is got with a child; delivered of a fair boy, he is lost, groweth a man, falleth in love, and is ready to get another child,—and all this in two hours' space; which how absurd it is in a sense, even sense may imagine, and art hath taught and all ancient examples justified, and at this day the ordinary players in Italy will not err in.'

At the sight of this famous piece of criticism from *The Defense of Poesy* (written c. 1583-84), our thoughts leap forward a quarter of century to two familiar plays which present the amorous experiences of two successive generations, *The Winter's Tale* (c. 1611) and *Pericles, Prince of Tyre* (c. 1608). There is no extant play of the early Elizabethan period answering to this description by Sidney. It is very possible, however, that there existed popular plays exactly corresponding to it, some built on the plan of the miracles, and others of the romance order, such as seem to be indicated by certain titles occurring in the *Revels' Accounts* of the seventies, which savor of love and adventure, as *Clorinde and Rodiamanta*, *Phedrastus and*

Phigon, Titus and Gisippus, and others, descriptive of knights of various colors and insignia.¹ It is to be remembered, too, that both Whetstone and Sidney, instead of writing with an eye on English plays, may have been expressing, with some exaggeration, what was then a commonplace Italian criticism. Scaliger's *Poetics* (1561)² contains a stricture expressed in very similar language, and Cervantes, in *Don Quixote*, First Part³ (1605) makes the old priest ask: 'What, for instance, can be more absurd than the introduction in the first scene of the first act of a child in swaddling clothes, that in the second makes his appearance as a bearded man?'

The severer view of dramatic art was again asserted in one of Florio's Italian dialogues, *First Fruits* (1591), in which, in a dialogue between G., H., and T., H. says: 'The plays that they play in England are not right comedies . . . nor right tragedies. . . . [They are] representations of histories without any decorum.'⁴

The distinction of bringing the unities upon the English stage was commonly given to Jonson by his contemporaries, although, in fact, he was neither the first to write regular plays, nor the first to state the importance of observing the unity of time. The realistic treatment of time in English comedy goes back as far as John Heywood's farces (1520-40) and *Gammer Gurton's Needle* (c. 1552); in the field of tragedy, Samuel Daniel had written his *Cleopatra* (1594), which is irreproachable as far as unity of time is concerned, and, during the decade preceding Jonson's activity,

¹ *Revels' Accounts*, pp. 51-142, *passim*.

² *Poetics* B. 96 ff. Compare Spingarn, *Literary Criticism in the Renaissance*, pp. 95-6.

³ *Ilk*, IV, chap. 48.

⁴ Printed in Collier's *Historical Account of the English Stage*, edition of Shakespeare, 1803, 3. 41.

several contemporary French tragedies of the regular type had been translated.¹ In criticism, it has already been pointed out that Whetstone and Sidney had anticipated Jonson's censures of current practices. It may be properly said, however, that Jonson was the first of the English dramatists to become a critical advocate of the creed of the unities, and to endeavor to propagate it among other playwrights.

In some commendatory verses upon *The Fox*, Beaumont wrote:

I would have shown
To all the world, the art which thou alone
Has taught our tongue, the rules of time, of place,
And other rites.

Jonson's art received a chorus of praise. Some lines by John Cleveland name Jonson as one 'who first reformed our stage with justest laws'; and Herrick complains that before Jonson, 'artless the scene was.' Owen Feltham asks concerning the stage:

Whose judgement was 't refined it? or who
Gave laws by which hereafter all must go,
But solid Jonson?

In some lines of praise written for Brome's *The Northern Lass* (p. 1632), Jonson assumes the distinction accorded him, by commending

..... the observation of those comic laws
Which I, your master, first did teach the age.

When Jonson began his career as a playwright, he seems to have accepted the methods in current practice. *The Case is Altered* (1598) presents four distinct days, with two intervals of sufficient length to imply a total duration of about a month's time. The non-

¹ The Countess of Pembroke's *Antonio* (written 1590) and Kyd's *Cornelia* (c. 1592) were translated from Garnier, and consequently carefully obeyed the rule of time.

extant plays, the merits of which enabled Meres to rank Jonson among the dramatists mentioned as early as 1598 in the *Palladis Tamia*, may also have been of this type. It has been suggested that the violation of the unity of time supplies the reason for Jonson's failing to include *The Case is Altered* in his edition of his works of 1616.¹

In his *Palladis Tamia*, Meres gives a list of those dramatists whom he considers 'the best for comedy among us,' in which he places the name of 'Anthony Munday, our best plotter.' It is difficult to see any reason for thus distinguishing Munday. However, his only extant plays antedating 1598—*Two Italian Gentlemen* (1582) and *John Kent and John a Cumber* (1595)—require less than twenty-four hours for the duration of their actions; such limitation, at that time, was unusual on the popular stage. It is, accordingly, at least a plausible conjecture that Munday owed this honorable mention to the circumstance that the plays which he had then written did not violate the rule of time, a fact to which Meres, with his classical bias, might have attached considerable importance. When Jonson mocked Munday under the name of Antonio Balladino, 'in print already for the best plotter,' he made Antonio say of a play: 'Why look you, sir, I write so plain, and keep that old decorum, that you must of necessity like it.'² Thus Jonson, in *The Case is Altered* (1598), a thoroughly romantic play, ridicules Munday for emphasis upon that very decorum in behalf of which, that same year, Jonson himself threw out a challenge.

It was in the prologue to *Every Man in His Humor* (1598) that Jonson formally repudiated the devices of the romantic stage. In this case, he says, the poet

¹ Lounsbury, *Shakespeare as a Dramatic Artist*, p. 26.

² 1. 1.

For want hath not so loved the stage,
As he dare serve the ill custom of the age, . . .
To make a child now swaddled, to proceed
Man, and then to shoot up, in one beard and weed,
Past three score years, or with three rusty swords,
An help of some few foot and half-foot words,
Fight over York and Lancaster's long jars. . . .
He rather prays you will be pleas'd to see
One such to-day, as other plays should be;
Where neither chorus wafts you over seas,
Nor creaking throne comes down the boys to please.

These criticisms are directed especially to the chronicle-history play, and most particularly to the chronicle of the biographical type, as *The True Chronicle History of the whole Life and Death of Thomas, Lord Cromwell* (c. 1592), *Sir Thomas More* (c. 1590), and *The Famous History of Captain Thomas Stukeley* (1596). To make a special application of this prologue to the plays of Shakespeare is a mistake, for, up to 1598, Shakespeare had not written a single play in which any character passed from youth to maturity—a phenomenon which occurs in each of the three plays just mentioned—nor had he as yet used a chorus for any purpose whatsoever. In the plays on Lord Cromwell and Captain Stukeley, on the other hand, the chorus is used to waft the audience over intervals of years in length. Marlowe, too, in *Dr. Faustus*, had used it thus. Heywood's *The Golden Age* (1595), one of several of its kind, is just such a play as Jonson has described; for in it three generations figure, and Homer, acting as a chorus, on one occasion directs, 'Think, kind spectators, seventene summers past.' York and Lancaster's long jars, furthermore, were common property on the stage; 'some few foot' and 'three rusty swords' had fought over the struggle of the princes of York and of Lancaster in a number of plays be-

sides the tetralogy ascribed to Shakespeare: in, for instance, *1 Contention* (1590), *2 Contention* (1590), *The True Tragedy of Richard III* (1591), and *Woodstock* (1591).

Before *Every Man Out of His Humor* (1599) came out, something had happened to make Jonson less positive concerning the validity of the rule of time. Perhaps some one of the other dramatists had thought it worth while to defend the dramatic art which prevailed in the theatres. Prefixed to *Every Man Out of His Humor* there is a discussion of the play about to be performed, in which the dialogue is as follows:

- Mitis.* Does he observe all the laws of comedy in it?
Cordatus. What laws mean you?
Mit. Why, the equal division of it into acts and scenes, according to the Terentian manner; his true number of actors; the furnishing of the scene with *Grex* or Chorus, and that the whole argument fall within compass of a day's business.
Chor. Oh no, these are too nice observations.
Mit. They are such as must be received, by your favour, or it cannot be authentic.
Chor. Troth, I can discern no such necessity. . . . I see not then, but we should enjoy the same license, or free power to illustrate and heighten our invention, as they did (the classic poets); and not be tied to those strict and regular forms which the niceness of a few, who are nothing but form, would thrust upon us.

In the *Discoveries*, Jonson wrote concerning the utmost bound of a fable: 'So it behoves the action in tragedy or comedy to be let grow till the necessity ask a conclusion; wherein two things are to be considered; first, that it exceed not the compass of one day; next, that there be place left for digression and art.' The suggestion has been made that the *Discoveries* is to be regarded as a note-book full of jottings and bits of translations from Jonson's reading; originals

have been found for many of the passages. If this passage is to be taken as the expression of his personal opinion, he must have regarded himself as faithless to the principles of true art in the construction both of *Catiline* (1611) and *Sejanus* (1605). In the prologue to the latter he writes: 'First, if it be objected that what I publish is no true poem, in the strict laws of time, I confess it. . . . Nor is it needful, or almost possible in these our times, to such auditors as commonly things are presented, to observe the old state and splendor of the dramatic poems, with preservation of any popular delight.'

Jonson's example and precept did not change the theatrical art of his contemporaries; the unity of time never became a part of the dramatic theory of the major dramatists of the later Elizabethan period. It is remarkable that, of all the plays written by men who came under Jonson's influence, the number obeying the unity of time is very small. Even Brome, Jonson's apprentice, did not always conform to it, and Munday, between 1595 and 1600, went over to complete romanticism.

The influence of Jonson, however, manifested itself in two ways: it directed the attention of playwrights to the greater convincingness of those plots which are closely knit in time-sequence; and it induced those dramatists who had felt the weight of neo-classical criticism to compromise in an indefiniteness of time-projection. Beaumont and Fletcher frequently avoided an open violation of the unity by making no exact time-references. Heywood recognizes the advance in dramatic construction in the dedicatory epistle to *The Four Prentises of London*, which came to press in 1615. He thus apologizes for the faults of the play: 'Yet understanding . . . it was in these more exquisite

and refined times to come to the Presse, in such a forwardness ere it came to my knowledge, that it was past prevention, and thus knowing withall that it comes short of that accurateness both in Plot and Stile that these more Censorious dayes with greater curiosity acquire, I must thus excuse: That as Playes were then some fiftene or sixteene years agoe it was the Fashion.' However, it would be a mistake to ascribe the general improvement in plot-synthesis altogether to Jonson's influence, critical or otherwise. The later Elizabethans were students of the craft of play-writing, and they acquired great proficiency in dramatic technique. Since it is undeniable, notwithstanding the powerful appeal of Shakespeare's art, that a reasonable observance of the unity of time contributes to dramatic illusion, the general change may be attributed to the growing perception of the sources of dramatic effect.

Neither Beaumont nor Fletcher seems to have expressed any theory of his art. Their admirers, George Lisle and William Cartwright, ascribed to them a craft in rules which they hardly possessed, but the mere emphasis upon the virtue of submission to rules indicates that neo-classical criticism was gaining a hold upon the more discriminating. Lisle wrote of Beaumont:

I'll not pronounce how strong and cleane thou writes,
Nor by what new hard rules thou took'st thy Flights,
 . . . But this I'll say . . .
Great Father Jonson bow'd himselfe when he
(Thou writ'st so nobly) vow'd he envy'd thee;

and Cartwright wrote of Fletcher:

. . . thou couldst thy free fancy binde
In stricter numbers, and run so confin'd

As to observe the rules of Art, which sway
In the contrivance of a true borne Play.¹

If Jonson did not make many converts when he called attention to the arguments in favor of a realistic representation of time, he at least caused some men to think upon the principles of art which underlay the plays then on the English stage. The prologue to *Every Man in His Humour* (1598) must have aroused discussion, for Jonson himself tells us in *The Case is Altered* that in England the people disputed clamorously over the merits of each new play.²

Although Shakespeare may not have been involved in any of the critical wars, it is evident that he had thought out the conception of art upon which his plays had been based when he prepared *Henry V* for the stage, in the year following Jonson's attack on its *genre*. When he began writing, he found the English stage, occupied by plays which did not obey the unity of time, and in which, moreover, the time-movement was very much confused. The popular dramatists had no consistent practice: Lyly, for example, totally disregarded the unities in *Endimion*, and observed them fairly well in *Mother Bombe*. Shakespeare seems to have accepted the general usage without at first evolving any theory of his art. The observance of the unities in *The Comedy of Errors* (c. 1591) was due to its Plautine model. In *Love's Labor's Lost* (c. 1590), the story of which covers two days, Biron is made to remark of a twelvemonth, 'That's too long for a

¹ Commendatory verses, Cambridge edition of Beaumont and Fletcher.

² 2. 8. Valentine the traveler describes the reception of plays in Utopia (England) thus: 'A man shall haue such a confused mixture of judgment poured out in the throng there, as ridiculous as laughter itself. One says he likes not the writing, another likes not the plot, another not the playing.'

play'; but that this dictum did not impose a rigorous limitation is shown by the series of chronicle-histories written during the early nineties.

In the prologues to the acts of *Henry V*, there is a defense of the romanticist's methods. The audience is asked

to admit the excuse
Of time, of numbers, and due course of things,
Which cannot in their huge and proper life
Be here presented.¹

And the conception that the fundamental appeal of the drama is to the imagination is thus expressed:

And let us
On your imaginary forces work.
Piece out our imperfections with your thoughts;
.
For 't is your thoughts that now must deck our kings,
Carry them here and there; jumping o'er times,
Turning the accomplishment of many years
Into an hourglass²:

The futility of the attempt to deceive an audience by absolutely realistic methods is set forth:

Can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?²

These lines are not to be regarded as an apology for the deficiencies of this type; they are rather to be understood as a recognition of the impossibility of so reproducing great actions that an audience may be deluded into supposing that they are seeing the real thing. Nor did Shakespeare bid farewell to this method of art with *Henry V*. The tragedies of the next few years are but chronicle-histories of larger

¹ Prologue, Act V.

² Opening chorus, Act I.

growth; they exhibit similar battles, fought out 'with three rusty swords, an help of some few foot,' similar 'creaking thrones,' and similar 'jumping o'er times.'

Shakespeare never admitted the validity of the unities; his position is not apologetic, for, he says, it is before the imaginative eye, not the physical eye, that plays are to be acted. His point of view never changed; it is his latest plays which make the greatest demands upon the imagination. Indeed, his manner of execution is akin to that of the impressionistic school of painters.

In *The Winter's Tale* (1611), Time appears as a chorus to help convey our thoughts over a space of sixteen years:

Impute it not a crime
To me or my swift passage, that I slide
O'er sixteen years, and leave the growth untried
Of that wide gap.
. Your patience this allowing,
I turn my glass, and give my scene such growing
As you had slept between.¹

Gower, in the office of a chorus, wafts us over fourteen years in *Pericles* (1609):

The unborn event
I do commend to your content:
Only I carry winged time
Post on the lame feet of my rhyme;
Which never could I so convey,
Unless your thoughts went on my way.²

And again:

Thus time we waste, and longest leagues make short;
Sail seas in cockles, have and wish but for't;
Making, to take your imagination,
From bourn to bourn, region to region.³

Since this speech seems to have been inserted by the second of the collaborators who finally gathered to-

¹ 4. 1.

² Prologue, Act 4.

³ 4. 3.

gether the play, it indicates that still another of the dramatists had grasped the ideal of the romantic drama.

Curiously enough, *The Tempest*, written about the same time as *The Winter's Tale*, portrays an action hardly longer than the time necessary to present it, and shows a deliberate design to make the audience realize that the action begins at two o'clock in the afternoon, and ends before six. Professor Lounsbury has conjectured that Shakespeare set out to show the adherents of the classical school that, if unity of time were the essential thing, he could write a better 'regular' drama than they.¹ However this may be, the circumstance shows that Shakespeare was willing to use either method. Furthermore, it is significant that this, the only play beside the Plautine *Comedy of Errors* in which he chooses to observe the unities, deals with adventures upon a magic island, overhung with a glamor of unreality; while the classicists were insisting upon the unity to make the action more realistic, to make the illusion more complete, Shakespeare used it here in depicting a fairy scene, in which we are conscious all the while that the normal order of life is in abeyance. Where the double-time scheme is as apparent as in *Othello*, however unconsciously this inconsistency may have originally crept in, the fact of its existence must have been obvious to Shakespeare, just as it is obvious to us; and its presence seems, most significantly, to have been to him a matter of absolute indifference. That which concerned him was the harmony and truthfulness of the total effect, and for this each fact was but a means of impressing the imagination. This was

¹ *Shakespeare as a Dramatic Artist*, p. 110.

art,¹ but a kind of art very different from that praised by the sons of 'Ben.' Jonson himself spoke truly:

Yet must I not give nature all; thy art,
My gentle Shakespeare, must enjoy a part.²

More than one of the Elizabethan dramatists during the last year of the century came to realize the fact that it was to the imaginative faculty that their plays were appealing. In the prologue to *Old Fortunatus* (rewritten 1599), Dekker says of the stage:

This small circumference must stand,
For the imagined surface of much land,
Of many kingdoms, and since many a mile
Should here be measured out, our Muse intreats
Your thoughts to helpe poor Art, and to allow
That I may serve as Chorus to her senses;
She begs your pardon, for sheele send one forth,
Not when the lawes of Poesy do call,
But as the storie needes; your gracious eye
Gives life to Fortunatus' historie.

In the second chorus Dekker's appeal comes even closer to that of Shakespeare in *Henry V*:

Your quick imagination we must charm
. within one moment
To carry Fortunatus on the wings
Of active thought, many a thousand miles.

It is interesting to notice that in the year following Jonson's arraignment of the use of the chorus for the purpose of wafting the audience over intervals of time,

¹ Lounsbury, *Shakespeare and Voltaire*, p. v: 'This rejection of the unities . . . was not accidental, but deliberate. He made this evident not only by his marked conformity to them in at least one instance; in two or three others he practically proclaimed his dissent from them, in the references he made to the arguments by which they were supported.'

² Commendatory verses, First Folio.

two dramatists, Shakespeare and Dekker, use the chorus thus, and each inserts a defense of his method.

Thomas Heywood shows the independent spirit in which he viewed the classical practices in the dedicatory letters of his *The Iron Age* (acted 1596, printed 1632), in which he says: 'Thinke it then no disparagement to you, to undertake as well the Patronage, perusall of this Poem. Which as it exceeds the strict limits of the ancient Comedy then in use in form [at the time of Aristophanes], so it transcends them many degrees; both in the fullnesse of the Scene, and gravity of the Subject.' In the prologue to *A Challenge for Beauty* (1635), he compares the English drama with that of other nations, with the same respect for the new art. In the address to the reader prefixed to *The White Devil* (c. 1610), Webster asserts that his irregularities are not due to ignorance: 'If it be objected this is no true dramaticke poem, I shall easily confesse it. . . . Willingly, and not ignorantly, in this kind have I faulted: for should a man present to such an auditory the most sententious tragedy that ever was written, observing all the criticall lawes, as heighth of stile, and gravety of person, inrich it with the most sententious Chorus, . . . the breath that comes from the uncapable multitude is able to poison it.' Concerning *The Devil's Law Case* (1619-23), a play which consumes the period of a week, he speaks to the judicious reader as follows: 'I hold it in these kind of poems with that of Horace, *sapientia prima stultitia caruisse*, to be free from those vices, which proceed from ignorance; of which I take it, this play will ingeniously acquit itself.' Ford proclaimed his scorn of the overdoing of 'the laws of study' in the prologue to *Perkin Warbeck* (1633):

We cannot limit scenes, for the whole land
Itself appear'd too narrow to withstand
Competitors for kingdoms.

In the prologue to *The Lover's Melancholy* (1628),
he says :

To tell you, gentlemen, in what true sense
The writers, actors or the audience
Should mould their judgments from a play, might draw
Truth into rules; but we have no such law. . . .
It is art's scorn that some of late have made
The noble use of poetry a trade;

and again in the epilogue to the same play :

Who from the laws of study have not swerv'd,
Know begg'd applauses never were deserv'd.

Glancing back at the Elizabethan period as a whole, we see that the criticism dealing with dramatic time falls into two periods: the first, ending with the acting of *Every Man in His Humour* (1598), produced academic criticism entirely separated from the stage; the second, beginning with Jonson's championship of the unities, thrust these Italian formulations upon the attention of the playwrights themselves. From all this it is to be remembered, first, that in practice the unity of time never gained a hold upon the Elizabethan drama; and, secondly, that regardless of the talk in the later days about the nice observance of rules, in their literary doctrine the greater number of Elizabethans did not concede exclusive validity to the theory of realistic imitation. Something innate in the temper of the English people, an impatience of restraint, an indifference to order, and a love of complexity, helps to explain why 'regularity,' as a virtue in itself, has not been insisted upon on the English stage.

In the great dramatic period of Spain the critical attitude was somewhat different, and in France, in the days of Corneille and Molière, it was entirely different. The plays of Lope de Vega and Calderon were written for the romantic stage,¹ and against its liberties the famous doctrine of the unities was urged.² We seem to hear the voice of Sidney in Cervantes' protest against popular extravagances in *Don Quixote*³ (1605), and again in Guzman's reproach in the prologue to his *Tragicomedia de los Jardines y Campos Sabeos* (1624) to dramatists who marry, in the same play, both the father and the son. Curiously enough, the greatest dramatist of the period, in practice the freest of the romanticists, believed in the validity of the unities. In the *Nuevo Arte de hacer Comedias* (1609), Lope de Vega wrote in this wise: 'Aristotle is entirely right. We romantic poets are making a mistake. But what would you have us do? It is beyond our power. The people, the country, require that only. . . . So when I am about to write a comedy I am careful to place the rules under lock and key, I put Terence

¹ In *El Mágico Prodigioso*, for instance, Calderon let a year elapse, and in *Amor despues de la Muerte* three years.

² Martinenche, *La Comedia Espagnole en France de Hardy à Racine* (1900), pp. 115 ff.

³ Part I, Bk. 4, chap. 48: 'Though the drama, according to Cicero, ought to be the mirror of human life, an exemplar of manners, and an image of truth, those which are now produced are mirrors of inconsistency, patterns of folly, and images of licentiousness. What, for instance, can be more absurd than the introduction in the first scene of the first act of a child in swaddling clothes, that in the second makes his appearance as a bearded man. . . . The sacred dramas, too—how they are made to abound with false and incomprehensible events. . . . We have many authors perfectly aware of the prevailing defects, but who justify themselves by saying that, in order to make their works salable, they must write what the theatres will purchase.'

and Plautus outside my study-door for fear lest these gentlemen cry out loudly (for truth speaks very loudly, even though in mute books), and then you may see me writing in the manner of those who seek the approval of the people. For considering that the people pay us, it is perfectly evident that we will offer them the stupidities for which they ask.'¹ However, a few years later, when he wrote the *Heraclito y Democrito de Nuestro Siglo* (1641), he changed his point of view: 'What does it matter if the plot extends over one or several days? Of what importance is the duration so long as it remains a truthful imitation?' The romantic drama did not want defenders in Spain. Cervantes explained: 'If, without leaving the theatre, I transport the public from Germany to Guinea, the imagination is light, and well able to accompany me.'² Juan de la Cueva³ and Alfonso Sanchez⁴ championed the methods of the great national dramatists. Tirso de Molina replied to classical critics with a spirited defense in the *Cigarrales de Toledo* (1624): 'As for your twenty-four hours, what a great inconvenience that a love affair should need to commence at daybreak, and end in a wedding in the evening. . . . Furthermore, if in Greece the excellence of Æschylus, and in Rome, of Seneca and Terence, was sufficient to establish these laws which are so highly praised, the classical writer of the Spanish drama, Lope de Vega, this phoenix of our nation, surpasses them so much by the excellence of his works that in this

¹ Breitinger, *Les Unités d'Aristotle avant le Cid de Corneille* (1895), p. 21.

² *El Rufan Dichoso*.

³ *Ejemplar Poético* (1606).

⁴ A defense of Lope de Vega, printed in 1618. Compare Spingarn, *Literary Criticism in the Renaissance*, p. 234.

point his authority alone ought to suffice to reverse the laws of the ancients.'

In France, the great dramas of the seventeenth century were constructed in accord with the rule of time. But at the time that Jonson was expounding it upon the English stage, the people of Paris were thronging to the Hôtel de Bourgogne to hear the romantic plays of Hardy, who conceived of an art underlying the romantic drama, and who expressed his theories in prefaces.¹ He contended that 'everything which is approved by usage and public taste is legitimate, and more than legitimate.' There had been regular classical plays, by Mermet, Montchrétien, Montreux, and Garnier, but they had lacked the primary dramaturgic quality, and so the romantic drama had arisen. It was not even with Hardy's immediate successors, Rotan, Théophile, Pichon, Scudéry, Claveret, or Baro, that the regular French drama began, but with Mairet, in his *Sophonisbe* (1634). Schelandre's *Tyre et Sidon* (1628) revels in the freedom of the Elizabethan stage. Moreover, there was prefixed to it a preface by François Ogier, which defends its appeal to the imagination with the spirit displayed by Victor Hugo two centuries later. Corneille's early plays were of the romantic stamp, and *The Cid* (1646) itself strained the academic rule of time. The next quarter-century, however, saw the unities firmly fixed upon the French stage, and during the great dramatic period classical influence was dominant.

¹ Au lecteur, *Timoclée, Tragédie*: 'Et s'ils l'objettent que mes écrits franchissent souvent la borne de ces beaux precepts, la veüe, au pis aller, fera foy qu'entre six cent poemes et plus de ce genre, aucun ne s'égare tant du bon chemin que le plus poly des leurs, pourveu qu'un arbitre capable et sans passion veuille prononcer la dessus.'

In consideration of the fact that classical influence in criticism had much to do with current opinion among the later Elizabethans, it is not a little surprising that the practice on the stage itself was so overwhelmingly romantic. The fact that the critical discussions dealing with the time-element, which have come down to us from the Elizabethan period, are preponderantly upon the side of the unity, is partly explained by the circumstance that its chief exponent was one of the few men of his time who regarded his own works as literature, worthy, therefore, of serious exposition in the light of the classics. The voice of the romantic school was not much raised in controversy. Even in the face of the attacks waged under Jonson's banner of classicism, no other one of the dramatists assumed the apologetic attitude in which, on one occasion, their great Spanish contemporary, Lope de Vega, laid the responsibility for his non-observance of classical practices upon the follies of public taste.¹ It seems to have been assumed that the method, which from the days of the miracle plays had proved itself theatrically effective, needed no further vindication. It is always the party which is not in power whose controversial literature is most bulky. Had the prevailing tendency been toward an observance of the unities, one of the Elizabethans would probably have given us as spirited a defense of the romantic drama as that which Ogier prefixed to Schelandre's *Tyre et Sidon*.

¹ Compare, however, p. 59.

CHAPTER V.

THE REPRESENTATION OF TIME AMONG THE EARLIER ELIZABETHANS.

During the decade preceding Shakespeare's advent as a dramatist, the majority of the plays acted upon the English stage presented time in the manner of the epic rather than in that of the drama. The method of the playwright was to select some story, convert its more interesting parts into dialogue, and place the scenes in a series, irrespective of the gaps in time and space which might separate them. The plays of each of the various *genres* which were instituted by the early Elizabethans present a certain similarity in their treatment of time, resulting, apparently, from a likeness in the conceptions.

Throughout the Elizabethan period, realistic and farcical comedies tended to present actions of short duration. The influence of such models as the comedies of Plautus, Terence, and the Italian playwrights of the sixteenth century, was partly responsible for this conformity. There is, too, something in the nature of comedy which forbids that such actions shall extend over any considerable period of time.¹ *Mother Bombie* (1590), in contrast with others of Lyly's plays, covers only two and a half days. Peele's farce, *The Old Wives' Tale* (c. 1590) requires but one day for its action; the Induction purports to set forth a tale with which a housewife entertained her guests

¹ Woodbridge, *The Drama, Its Laws and its Technique*, p. 61.

from the time that darkness overtook them till the dawning of day. *The Taming of a Shrew* (1588)¹ extends over a few consecutive days, its Induction seeming further to minimize the length of the action. Munday's comedies, *The Two Italian Gentlemen* (1582) and *John a Kent and John a Cumber* (1595), do not extend beyond twenty-four hours in time, and the duration of their actions is rather well marked. Outside of the field of comedy, Munday did not adopt this realistic treatment of time; when he shared in the writing of such plays as *Robert, Earl of Huntington* (1598), he went over to the more current methods of technique. The action of *Wily Beguiled* (before 1595) seems to comprise only a few days, despite Lelia's claim to over a fortnight of imprisonment.² The presentation of time in Porter's *The Two Angry Women of Abington* (1596-98) is almost as realistic as in the later comedies by Jonson; the play opens about one o'clock of the afternoon, continues through the night, and ends soon after dawn on the following morning.

Romantic comedies, on the other hand, were characterized from their incipience by a long duration. Since these plays retained the structure of the romances of love and adventure, practically all of their scenes were separated by intervals of indeterminate length. The leaping over time and space in *Sir Clyomon and Sir Clamydes* (1570-84) was a presage of the type of construction which appeared in Lyly's *Endimion* (1585), and in Greene's *Orlando Furioso* (1592). In *Faire Em the Miller's Daughter* (1589-91), for instance, the scenes connected with King William vary between England and Denmark, and are unrelated in

¹ For the analysis, see Appendix IV.

² See the analysis of this play under Peele in Appendix III.

duration to the story of Faire Em. In one portion of the play, two of Em's lovers perceive that she has played a trick upon them, and resolve to go directly to her father (3. 2); the king of England is next shown in Denmark, eloping with the Princess Blanche; thereupon, when the lovers reach Em's father, one of them is able to say that the king 'is at this daie landed at Lirpoole' (34). The means by which he has received this information is as inexplicable as the delay in going to Em's father which the king's journey involves. Later in the play the lack of correlation is more striking. Faire Em hears that her lover, Manville, is on the point of marrying Elinor, at about the same time that the ambassador from Denmark requires Blanche of King William (4. 1-3); but before she and Elinor confront Manville with his perfidy, which both seem eager to do, the ambassador returns to Denmark, and the king of that country brings an army to England to win back Blanche (5. 1). *Faire Em* has an unusual number of references to time for a play of its date. When romantic comedy was combined with morality elements, as in *A Merry Knack to Know a Knave* (1592), its structure remained unchanged. *Mucedorus* (1588-98), a very popular romantic comedy which has been ascribed to Lodge,¹ has a consistent time-movement, and a goodly number of references to present time, but the total length of the action is entirely indistinct. A late play of this type, *The Thracian Wonder* (1598), displays extravagances which can scarcely be surpassed. After the opening scene, the Princess Ariadne and her baby are thrust out to sea in a rudderless boat, but before the third act the baby boy has become a bold warrior

¹ A résumé of the theories as to the authorship may be found in Warnke and Proescholdt's edition of *Mucedorus*.

and an ardent lover. When Ariadne meets her son and her husband, she declares,

I have not felt such a flame this twenty years (4. 1);
and when her new-found husband is made a king,
some one exclaims,

When was there such a Wonder ever seen?
Forty years banish'd, and live still a queen!

In *The Four Prentices of London* (1594), which probably was intended for a caricature of these extravagances, Heywood has made his action spread over time in exactly the manner of the heroic romances.

Tragedy did not free itself from epic methods of construction until the last years of Marlowe's work. The tragedies, both of the type of chronicle-history and of the kind which Marlowe introduced upon the stage, present disconnected scenes, sometimes scattered over years. The scenes of *Lochrine* (c. 1586), for instance, are distributed over ten or fourteen years. For *The Wounds of Civil War* (1587-90), Lodge dramatized a story in which the action shifts from Rome to Africa, and gaps intervene, long enough to permit Marius to assert that he has wandered in the Numidian mountains for 'six hundred suns.' The two parts of *Tamburlaine* (c. 1587) are simply chronicles of the greatness of that hero, and the plays inspired by *Tamburlaine* are likewise disjointed by numerous intervals of indefinite length. The crude organization of the earlier history-play was again exhibited in *Doctor Faustus* (c. 1588), which consists of a series of adventures purporting to extend over twenty-four years. The tragedies of revenge, by virtue of their concentration upon some particular situation, tend to present scenes with greater cohesion in time than the tragedies of the chronicle-history order. The definite picture of a few consecutive days

in *Arden of Feversham* (1586-92) gives a foretaste of the realism which domestic tragedy was to assume later. But in tragedy, as in chronicle-history, there seems to have been at first no conception of the advantage in closely continuous actions.

When the history of an English reign was translated into scenes for the stage, there was no attempt to alter the temporal relations of the events recorded. Consequently, in Peele's *Edward I* (c. 1590) almost every scene is followed by an interval, while in *Jack Straw* (c. 1587) the action moves very rapidly. The method of treating time in the 1 and 2 *Contention* (c. 1590), the 1, 2, and 3 *Henry VI* (c. 1591-92), *Edward III* (1590-96), and *Edward IV* (c. 1594), is in no way in advance of that in *The Famous Victories of Henry V* (1585-88) and *The Troublesome Reigne of King John* (c. 1588). The biographical chronicles are still more extravagant in their use of the interval. *The Life and Death of Thomas, Lord Cromwell* (c. 1592), begins its story with the boy Cromwell in his father's shop; the Chorus on one occasion requests the audience,

Now let your thoughts, as swift as the wind,
Skip some few years that Cromwell spent in travell.

The Life and Death of Captain Thomas Stukely (1596) traces the fortunes of its hero through adventures in England, Ireland, Spain, Italy, and Africa.

There are some history-plays outside of the work of Shakespeare which attain dramatic condensation in the presentation of their subjects. The most notable of these is *Woodstock* (1591),¹ which is so skilfully constructed that the events of the fifteen years between the marriage of Richard II to Anne of Bohemia (1382) and the death of Woodstock (1397) are

¹ Sometimes called *A Tragedy of Richard II*.

brought into intimate connection. In the first scene of the play, Woodstock, Earl of Gloucester, says:

Tomorrow is the solemn nuptial day

Betwixt the king and the vertious Anne a Beame. . . .

At the wedding, Richard so offends the nobles by bestowing public wealth upon his favorites, that Woodstock hastens to call a parliament to change the King's purpose; and in the presence of this parliament, Richard assumes the power of government. Thereupon Richard plans to enlarge Westminster for feasting purposes, and Woodstock resolves to ride down to his home at Plassy 'this night.' The Queen has not yet seen the changes in Westminster when the system of taxation by means of blank charters is instituted, Woodstock has only just heard of the blank charters, when he sends the King his refusal to come to court, and King Richard determines, at the report of the answer, to seize Woodstock: 'This night, we'll ryd to Plasshy.' There are suggestions, however, of the lapse of a longer period in the description of Queen Anne's services to the poor, and in the reputation which she has gained throughout the country (2. 2). The amounts of money gained by the blank-charter device, and by the farming-out of the national taxes, imply the existence of some time within the play. Woodstock, in the prison-scene, describes himself as the 'old man which, by the historical order of events, he had become. In imparting a semblance of close continuity to a long historical action, *Woodstock* anticipated *Edward II*, and in using specific references to time, it forecast the method of Shakespeare in *Richard II*.

The treatment of time in *Edward II* also represents the change from an epic to a dramatic order of construction. The double-time movement of this play is

described in the discussion of Marlowe's methods at the close of this chapter. In *Sir Thomas More* (c. 1595-96),¹ the lack of sequence is much less obvious than in the other plays of the biographical type, although it includes all the years of More's chancellorship. In the scene following More's elevation to the position of Lord High Chancellor of England, when he has held the office long enough for his fame to reach Erasmus in Rotterdam, the connection with what has gone before is established by making More appear with his mind dwelling upon the change in his circumstances:

That I from such an humble bench of birth
Should step as 't were up to my countries head,
And give the law out there! (3. 2. 6)

Chronicle-history as a dramatic type, independently of Shakespeare's art, developed a concentration in action and a concreteness in time-projection similar to those which he gave it.

Classical standards were not altogether unrepresented in the drama of the early Elizabethans. Kyd's *Cornelia* (1592), and the Countess of Pembroke's *Antonie* (1590), translations from Garnier, were both perfectly 'regular' plays. Daniel observes the unities carefully in his academic tragedy *Cleopatra* (1594), but in a later one, *Philotas* (1605), for which he claims 'the ancient form of Tragedy,'² he presents an action extending over four days. Classical material was used, but with utter disregard of the classical ideals of art, by Nash and Marlowe in *Dido* (1594), by Lodge in *The Wounds of Civil War* (1587-90), and by Heywood

¹ If Shakespeare's hand is traceable in this play, it is merely in single scenes. See Brooke, *The Shakespeare Apocrypha*, Introduction, p. xlvii.

² Apology prefixed to *Philotas*.

in *The Golden Age* (1595), and the 'Ages' of the various other metals. Although the example of Plautus and Terence seems to have affected comedy, classical influence, during the earlier part of the Elizabethan period, had almost no effect upon the structure of the tragedies which were acted upon the public stage. While at Oxford, Peele aided in the production of Dr. Gager's Latin plays, and made a version of Euripides' *Iphigenia*, but he showed no indications of his classical training in his representation of time, when he came to write for the popular stage. Lyly seems to have been more affected by the classical mode of dealing with the time-element than any other prominent pre-Shakespearian dramatist.

The evolutionary aspect of dramatic technique is brought out by an analysis of the earlier Elizabethan plays in respect to the element of time; for the influence of one dramatist upon another appears in similarities between the time-schemes of plays, and increased proficiency in the craft of the playwright is indicated in greater accuracy in time-values. The methods which Shakespeare adopted were not worked out suddenly; both Greene and Marlowe, in their last plays, present time in a manner closely analogous to that which has been thought distinctive of Shakespeare. An examination of the time-element in the plays of Lyly, Peele, Greene, Kyd, and Marlowe will show that specific references to time, rapidly moving action, dramatic condensation, and double-time movement, were used over and over again among Shakespeare's predecessors.

The work of Lyly¹ reveals a hesitation between re-

¹ The time-scheme of Lyly's plays appears in Appendix III. The dates given for Lyly's plays are those suggested in Bond's *Lyly* (1902).

alism and idealism in the stage-presentation of time. His earlier plays show the prevailing conflict between what the spectators actually saw and what they were supposed to have seen, or between the time actually passed and that imagined to have elapsed. His later work, however, is executed with greater regard for the principles underlying the unity of time. In his first play, *Campaspe* (composed c. 1580), the duration of the action is indeterminate; many of the scenes seem continuous, yet the lapse of a considerable interval is required for the painting of the portrait, the development of Appelles' passion, and the change in Alexander from a martial to a luxurious disposition. *Sapho and Phao* (c. 1581) gives the impression of close continuity of action, although the extent of time in the first two acts is vague, and the passing of several days is suggested by the wooing of Phao by all the ladies of Sicily.

If the first plays of Lyly are characterized by vagueness in time-structure, a second period in his work is denoted by the ambiguity in *Gallathea* (c. 1582-85), *Endimion* (c. 1585), and *Midas* (c. 1589). Each of these is marked by an attempt at close continuity of scene, irreconcilable with the lapse of time required by the plot. Lyly seems to have taken the unities as a working basis, and to have contradicted them wherever the story required. Or, more accurately, he seems to strive, not so much for unity of time, as for the continuity of scenes which is a corollary of that unity.

This arbitrary treatment of time and place is most conspicuous in *Endimion*. Apart from the intervals indicated for special effect, Lyly assumes that the events are compressed into a few days. At the end, none of the characters except Endimion have aged

at all: the pages are still impudent boys, Tellus has lived but few years (5. 3. 59), and Semele retains charms which make her the object of ardent passion. The Sir Tophas comedy and the Tellus-Corsites episodes move rapidly; yet Endimion is said to have slept forty years, his body to have become decrepit, and the twig supporting his head to have grown to a tree.¹

In *Gallathea* there is a double-time movement of two kinds: there is a discrepancy in the duration of the stories in the play, the main action lasting about a fortnight, and that of the three brothers extending through a twelvemonth²; and there is, furthermore, an attempt at close continuity of scene, which is irreconcilable with the lapse of time required for the *Gallathea* plot alone; for, though the adventures of Phillida and *Gallathea* in the wood seem to extend over only a few days, their fathers must have sent them away long enough before the date of the sacrifice to make it possible to conceal the existence of the girls.

In his later work, Lyly seems to have moved toward a closer observance of the classical convention. The duration of the action of *Mother Bombie* (c. 1590) is very definitely marked, since it begins on Monday afternoon and ends early Wednesday morning. In *The Woman in the Moon* (c. 1591-93), Lyly is stricter than in any other play, the action being intended to cover but one day; but even here suggestions of longer time creep in, as in the recitals by the shepherds of the past favors which Pandora had shown them (4. 1. 21), and in Pandora's words under the sway of Jupiter:

By day I think of nothing but rule,

By night my dreams are all of empery (2. 1. 89).

¹ Compare Chapter I, p. 14.

² Stated both in Act I and Act V.

In *Love's Metamorphosis* (first form, 1586-88; present form, 1599-1600), the immediate connection of one scene with another is so visible that an effect of short time is produced, which is inconsistent with other elements in the play. There must be time for the operation of famine on Erisichthon, for the sale of his goods, for the consumption of the proceeds (3. 2), and for the arrival of the appointment with the slave-merchant, who keeps 'not only day but hour' (3. 2).

The Mayde's Metamorphosis (c. 1599), which is doubtfully attributed to Lyly, has an ambiguous time-scheme. Eurymine's lover says, 'Three dayes it is since that my Love was seene' (4. 1); yet Eurymine seems to have lived among the shepherds for some time, and the shepherds' boys complain that their masters overwork them with carrying gifts to the strange shepherdess: 'I am tired like a Calfe with carrying a Kidde *every weeke* to the Cottage of my maisters sweete Lambkin' (3. 2).

Thus Lyly's plays tend to present actions of shorter duration and of less indefiniteness than will be found in those of Peele, Greene, or Marlowe. His attempt to secure the effect of continuity of scene frequently results in a double-time movement. If Lyly's methods affected in any way the treatment of the time-element in the plays of his contemporaries, these methods were conducive to a use of direct references to time, and to a concealment of gaps in time by connecting the scenes closely.

The plays of Peele are almost devoid of concrete references to time.¹ Neither *The Arraignment of Paris* (1581-84) nor *The Old Wives' Tale* (c. 1590) violates the unity of time, but both of these deal with an unreal world, and both have more of the 'show' in them

¹ The time-schemes of Peele's plays appear in Appendix III.

than the play. The former was written when Peele was fresh from his study of the classical drama under Dr. Gager, and was not intended for a popular audience; the latter is in the nature of a farce, a type in which the action is usually of short duration—the unity of time seeming to be observed in the play proper, there being nothing to indicate any violation.

Locrine (c. 1586),¹ which probably was written by Peele, exhibits extravagances such as Sidney had censured. The action spreads over ten or twelve years, and an interval of some length follows almost every scene. Between scenes 1 and 2 of Act IV Strumbo experiences at least a year of married life, and between scenes 2 and 3 some six years must elapse:

Six years hath aged Corineus liv'd
To Locrine's griefe and faire Estrilda's woe,
And seven yeares more he hopeth yet to live (4. 3).

Before Act V several more years must elapse, for Locrine's son, Maden, whose mother was married to Locrine in Act I, appears as a pretty boy, able to bear armor (5. 4. 34), and Locrine's daughter, Sabren, whose mother met Locrine for the first time in Act III, is a forward girl, able to lament her misfortunes most rhetorically (8. 4. 131–196). Other intervals are indicated by the accomplishment of journeys. If *Locrine* is to be ascribed to Greene,² the methods employed even in his *Alphonsus* and in *Selimus*³ would indicate considerable improvement in dramatic technique, for *Locrine* represents the construction of the cruder chronicles of the epic order.

¹ Compare Schelling, *Elizabethan Drama* 1. 136.

² Brooke, *The Shakespeare Apocrypha*, Introduction, p. xv, advocates the assignment of *Locrine* to Greene.

³ Also of doubtful authorship.

The phenomenon of double time in *David and Bethsabe* (c. 1589) has already been pointed out.¹ Peele treated the Biblical narrative in the manner of the English chronicle-play, but he made a great advance upon the construction in *Locrine*. Although there are no direct references to time in *David and Bethsabe*, the sequence of the action is such that each scene seems to be intimately connected with that which has just passed. At the same time, the events of which the plot is constructed demand that there shall be intervals of years in length. The double time in this play is somewhat similar to that in Marlowe's *Edward II*, for in both plays the effect of short time is given by the close continuity of the action, rather than by express references to relations in time.

The duration of the action in *Edward I* (1590-91) must be at least four or five months, although there is nothing to determine the length of its intervals. The arrangement of the scenes in Wales gives rise to a double-time movement in that portion of the play. King Edward subdues Wales by agreeing to surrender his prisoner, the Lady Elinor, to her lover, Prince Luellan, immediately; but before Elinor is delivered to Luellan, King Edward has had time to send for his queen to come to Wales, and she has had time to reach his camp. On the occasion of the christening of the baby prince, the king speaks to Sir David in a friendly manner (sc. 13), although in the preceding scene he had seen David join the enemy.² When the queen is on her way to London, the Lady Joan tells her, 'London cries for vengeance on your head' (sc. 20), although there has hardly

¹ Chap. I, p. 15.

² A rearrangement of scene would obviate both of these difficulties.

been time, since the queen left Wales, for London to become aroused over the murder of the Lady May-oress, and for news thereof to return to Joan. This dramatic condensation is rather striking in a scene in which a farmer re-enters the stage fourteen lines after he has left it, and meantime must be supposed to have gone from the wood in which the robbers dwell to the town of Brecknock, to have eaten a breakfast there, to have performed his errands, and to have returned to the wood (sc. 12). *Edward I* is so exceedingly crude in matters of dramatic technique that the plot seems to have been entirely unplanned by the author.

The representation of time in *The Battle of Alcazar* (1591) is equally indefinite. The only precise references in the play indicate that some six weeks must elapse within the third act; the entire action might be comprised in three months. The comedy of *Wily Beguiled* (before 1595) has been ascribed to Peele, but its presentation of time is entirely unlike that in any of Peele's other plays, none of which exhibit the definiteness which characterizes this comedy.¹ The action of *Wily Beguiled* falls on three days, and possibly the morning of a fourth. Between the first and the second there is an interval of dubious extent: it seems not to be long, because on Day 2 Peter Plodall, the suitor favored by Lelia's father, makes a visit to Lelia which he was about to make on Day 1, and the wooing of Will Cricket does not imply delay, yet it must be long enough for Lelia to complain that she has not heard from her lover 'a whole fortnight,' and that her father will not allow her to go out of his sight 'once a month.'

Peele's management of the time-element is similar

¹ Schelling, *Elizabethan Drama* 1. 136.

to that in the earlier plays of Greene and Marlowe; but unlike either Greene or Marlowe, Peele seems never to have grasped the dramatic value of concreteness in the representation of time. Throughout his work, direct allusions to time are notably absent.

Although in his earlier plays Greene displays the negligence in organization prevalent in his period, in the course of his dramatic work he advanced from the manner of presenting time which he shared with Peele, Marlowe, and the other writers of chronicle-histories, to a method of conferring time-values upon an intimately connected action.¹ When he began writing for the stage, he took up the kind of plot which he found in *Tamburlaine* (c. 1587), long and indefinite, with no allusions to the time which passes either within or between the scenes. The time-element is handled after this manner in *Alphonsus, King of Aragon* (c. 1588), in *A Looking Glass for London and England* (c. 1589-91), of which Lodge was joint author, in *The History of Orlando Furioso* (c. 1591),² and in *Selimus* (c. 1588), which is attributed to Greene with questionable propriety. His later plays are decidedly different in construction; their plots have a shorter duration than those of the earlier plays, their scenes have some dramatic cohesion, and their references to time are rather prominent. In writing *James IV of Scotland* (c. 1591), *Friar Bacon and Friar Bungay* (c. 1591), and *The Pinner of Wakefield*³ (1588-92), Greene was less imitative than he had been, both in the choice of his subject-matter and in the manner

¹ The time-schemes of Greene's plays appear in Appendix III.

² Regarding the order of the plays, see J. C. Collins' edition of *Greene* (1905), 1. 44.

³ Of doubtful authorship, although the weight of evidence inclines towards the claims of Greene. See the Introduction to Collins' edition of *Greene*.

of its presentation. The improvement in dramatic technique may have been due to practice and observation, or may have been entirely incidental to the more organic nature of the conceptions produced by romantic subjects congenial to Greene.

Suggestions of the double-time movement occur throughout Greene's work. In *Alphonsus*, the Turk Amurack promises aid to King Belinus in case that Mahomet is willing, and sends viceroys to consult the oracle in a grove outside the city walls (3. 2). But before Amurack inquires, 'What did god Mahound prophecie to us?' (4. 3), there must be an interval sufficient for Belinus and the viceroys to go to Naples and suffer defeat, for Bajazet to go to Syria, Scythia, Babylon, and other distant lands to obtain soldiers, for the kings of those countries to arrive with their troops, and for the combined Turkish forces to invade Italy. In *The Looking Glass*, Jonas' voyage to Nineveh through the agency of the whale must be accomplished between two scenes at Nineveh, which seem to be on one day—one in which a clown takes his master's wife out for some fun (3. 3), and another in which he brings her home at night according to his promise (4. 4).

The plot of *James IV* (c. 1591) is not so concentrated as that of *Friar Bacon and Friar Bungay*. James' relations with Ida, however, require more closely consecutive action than is possible in the concurrent affairs of Dorothea and her father, the king of England. After the attempt to murder Queen Dorothea in order to make room for Ida (4. 4), there must be time for a messenger to go to England with word of Dorothea's disappearance, for the English king to bring an army to Scotland, and for the whole country to suffer under the invasion (5. 1), before James' mes-

senger can reach Ida with an offer of the crown (5. 2). When Ida's answer is brought to the King, certainly not more than seven or eight days after the attempted murder, the English and Scotch armies are about to open battle, and Queen Dorothea is able to appear with her wounds healed (5. 6).

The double time in *Friar Bacon and Friar Bungay* (c. 1591), which has already been mentioned,¹ is a result of Greene's unwonted use of definite references to the time-relations of events. After Prince Edward has fallen in love with Margaret, the fair maid of Fressingfield, he says, 'Weele horse us in the morne and post away to Oxford to this jolly Friar,' and it is remarked that 'next Friday is St. James,' the day of the country fair (1. 1). On the morrow, when the prince arrives in Oxford, whither he 'did post so fast' (2. 2), Friar Bacon shows him a scene 'this day' in Fressingfield, in which Lacy, who is wooing Margaret, speaks of the country fair as 'last Harlston fair' (2. 3); the audience, in the interim, has witnessed a scene at this fair which over night has changed from 'next Friday' to 'last Harlston fair.' When the prince, infuriated, has ridden down to Fressingfield to confront Lacy with his perfidy, he says, 'from Oxford have I posted since I dinde,' and presently declares, 'We will post to Oxford for this day the King is there' (3. 1). When the prince's party reaches Oxford, they partake with the king of a dinner given by Friar Bacon (3. 2), and on this day Bacon meets Bungay for the first time. In the scene of the brazen head, Bacon says, 'Bungay and I have watched these three score days' (4. 1); but the lapse of such an interval within the play is inconsistent with the close continuity in the affairs of Lacy, Mar-

¹ Chap. I, p. 11.

garet, and the prince. When Lacy receives Margaret's answer to his letter (3. 3; 4. 2), the King sends him to bring the fair maid of Fressingfield that she may be married on the same day as the prince, and when Lacy finds Margaret on her way to a nunnery, he tells her, 'we'll have hied and posted all this night to Fressingfield' (5. 1). The 'three score days' in the Friar Bacon story may easily have crept in without the discrepancies striking Greene's attention, for in the scene of the brazen head he was following closely the account in *The Famous History of Fryer Bacon*. In this story the period for which the friars are said to watch is 'three weeks,' and Greene, perhaps wishing to increase the effectiveness of this one scene, extended the time to 'three score days.'

The presentation of time in the *Pinner of Wakefield* (1588-92) is comparatively definite, and the duration is brief. The coherence and precision in the time-scheme might discredit the ascription of the play to Greene, were it not that the representation of time is derived from the source, *The Famous Hystory of George a Greene, Pinder of the Toune of Wakefield*. Greene, if he was the author, added a few exact references to time, and introduced the Jane-a-Barley scenes, which are too episodic to interfere with the time-scheme of the main story.

The change in Greene's method of representing time, from the long drawn out, indefinite plot of *Alphonsus* (1588) to the short action and exact references of *Friar Bacon and Friar Bungay* (1591), was preceded by a similar advance in Marlowe's technique. Nevertheless, Greene seems to have attained his perception of dramatic values in the element of time independently, for the references to time in *Friar Bacon and Friar Bungay* are used to produce an effect of con-

tinuity, while those in *The Jew of Malta* (1589-90) are largely a part of the story. Since Shakespeare's treatment of women indicates that he was familiar with Greene's plays, it is highly possible that the presentation of time in *Friar Bacon* may have called his attention to the effectiveness of allusions to the relations in time of events which are to be presented on the stage.

Each of the extant tragedies by Kyd¹ represents in its time-structure a different type of play. *The Spanish Tragedy* (c. 1587) has an action of comparatively short duration, an effect of rapid movement, and rather numerous allusions to time. The order of events in *Soliman and Perseda* (c. 1588) is that of an epic; the scenes alternate between Rhodes and Turkey, and the distance between those places is traversed six times in the course of the play. The action of *Cornelia* (1593) does not positively transgress the limit of twenty-four hours; but the structure of this play is merely that of a tragedy by Garnier, of which it was an English version.

The Spanish Tragedy requires the lapse of only three or four weeks, and in certain sections of the play gives to the scenes very definite time-relations. Lorenzo hears his sister Bel-imperia arrange to meet her lover Horatio at vesper-time that evening, and that night Lorenzo interrupts the conference, and murders Horatio. These events are brought into close connection with the day on which Hieronimo discovers that Lorenzo is the murderer of his son. When Hieronimo has read the letter which Bel-imperia dropped to him, his behavior leads Lorenzo to suspect that the servant Serberine has betrayed the circumstances of the murder, but Pedringano says:

¹ The time-scheme of Kyd's plays appear in Appendix III.

My lord, he cannot, 't was so lately done,
And since he hath not left my company. (3. 2)

Meanwhile, however, Hieronimo has time to suffer nightly terrors. Lorenzo arranges that, as a matter of precaution, Pedringano shall kill Serberine at 'eight a clock . . . this evening.' On the following morning, when Pedringano is hung, Hieronimo learns positively that Lorenzo is the murderer on whom he must wreak vengeance. Bel-imperia reproaches him, 'Why art thou so slack?' (3. 9. 8), although it was only yesterday that Hieronimo received her letter. Hieronimo's accusations against himself for the delay in his revenge have little relation to the scheme of the play, for the period between the murder and the revenge is merely the time required for an ambassador to go to Portugal with news that Prince Belthazar is living, and for the King of Portugal to come to Spain to witness the marriage of his son, for which only his consent is lacking. In the last scene, Hieronimo 'shewes his dead Sonne,' whose body evidently has not yet decomposed so far as to be unrecognizable. Jonson's additions to the play were made without much regard for the cogency of its time-scheme.

Not only is the action of *The Spanish Tragedy* shorter in duration than those of the contemporary plays, but the concrete references to time, to 'last night,' 'to-day,' or 'to-morrow,' and to hours of the day, are more prominent in it than in the plays which Marlowe, Greene, and Peele were writing during the time of its first popularity. The influence of *The Spanish Tragedy*, in so far as it affected the representation of time, must have been conducive to the introduction of definite allusions, and to the substitution of rapidly moving plots for those with intervals of indeterminate length. In these respects it seems not to have

had an immediate influence upon contemporary playwrights; the method of neglecting time exemplified in *Tamburlaine* is much easier for an unskilled dramatist.

Marlowe's greatness appears in the imaginative reach of his conceptions rather than in his dramatic methods. *Tamburlaine* (c. 1587) and *Doctor Faustus* (c. 1588) are constructed in the manner of the early chronicle-history plays.¹ Intervals of indefinite length divide the action; when a journey from England to France was accomplished between scenes, the Elizabethan audience had some clue to the length of the interval, but when a Scythian hero brought his army from Persia to Egypt, one hesitates even to guess at the lapse of time which was implied. In *Tamburlaine*, the representation of time is especially vague. The few direct references in Part I seem to be made with no regard to the organization of the play. After *Tamburlaine* has been crowned King of Persia, the Emperor of Turkey sends a Basso to him, and to this Basso the Emperor says,

And if, before the sun have measured Heaven
With triple circuit, thou regreet us not,
We . . . mean to fetch thee in despite of him. (3. 1)

However, in the face of our modern geographical ideas, this period of three days seems entirely insufficient. When *Tamburlaine* lays siege to Damascus, and flies his white colors of amity, the Sultan of Egypt orders that his intended son-in-law, the King of Arabia,

May have fresh warning to go war with us,
And be revenged for her [Zenocrate's] disparagement. (4. 1)

On the morrow, when *Tamburlaine* appears in red, the King of Arabia is represented as having arrived

¹ The time-schemes of Marlowe's plays appear in Appendix III.

with his army (4. 3)—an arrangement which attributes marvelous celerity to the messenger, to the King of Arabia, and to his troops. Dramatic condensation occurs frequently in all of Marlowe's plays: during an eight-line soliloquy by Tamburlaine, the virgins of Damascus are shot, their bodies are hoisted on the city walls, and word of the execution is brought back to Tamburlaine (5. 1). Again, in the last scene of Part II, a battle is fought through while Tamburlaine and the rest rush off the stage and rush on again, not a word having been spoken by the physicians who meanwhile remain on the stage.

In *Doctor Faustus* (c. 1588) the references to time are more numerous than in either of the Tamburlaine plays; but here, too, they seem to be used only for their momentary effect. In the first scene Faustus resolves,

This night I'll conjure tho' I die therefore;

in the second he is 'within at dinner'; in the third, when 'the gloomy shaddow of the earth . . . dims the welkin,' he directs Mephistophilis, 'meet me in my study at midnight'; and in the fifth he says:

Is 't not midnight? Come, Mephistophilis.

Lucifer gives Doctor Faustus a contract for twenty-four years of life, but otherwise there is nothing in the play to require a duration of such length. Intervals of indefinite length separate almost every one of the remaining scenes. In the last scene the clock strikes eleven; three minutes later, after a soliloquy of thirty lines, it strikes the half-hour; two minutes later, after a speech of twenty lines, it strikes twelve. In the intenseness of the moment, the expectant suspense, this dramatic condensation adds to, rather than detracts from, the impression of reality.

In his later plays Marlowe showed some advance upon this epic style of construction. *The Jew of Malta* has a comparatively brief duration, and is full of specific references; *Edward II* seems to present a close sequence of action, although it has for its subject the events covering a long reign. In so far as Marlowe was responsible for the plays upon Henry VI, his methods exhibit no better technique than prevailed generally among the writers of historical plays.

The concrete remarks upon the passing of time in *The Jew of Malta* (1589-90) require an interval which is inconsistent with the apparent sequence of events. The citizens of Malta are given a month in which to raise their overdue tribute (1. 2); before we are aware that the action has covered more than a few days, the Turks return, saying,

The time you took for respite is at hand. (3. 5)

On the day that the Turks first demand their tribute, Barabas' house is confiscated, and on that night Abigail secures the gold which her father has hidden in an upper chamber of his house. When we see Barabas in the slave-market, beginning to plan his revenge (2. 3), and find Don Lodowick seeking to see Abigail, of whose beauty he had heard on the day that her father's property was seized (1. 2), we gain no idea that there has been a gap in the action; yet the time-references with which the ensuing scenes are linked show that we are within a day or two of the date on which the respite given by the Turks expires. The difference between the treatment of time in this play and that in Marlowe's previous work appears in a list of the allusions to the temporal relations of present and future events. The respite given to the state of Malta is one month in length (1. 2); Barabas

is to be at the door of the nunnery 'to-morrow early,' and he actually gets there before midnight (1. 2; 2. 1); the poison in the pot of rice is not to operate until 'forty hours after it is ta'en' (3. 4); Barabas appoints the Friar Barnardine to come to his house 'at one o'clock this night' (4. 1); the Friar is hung 'to-morrow' after the sessions (4. 3); the former governor promises to bring the coin 'in the evening' (5. 3); and the Turk Calymath accepts Barabas' invitation to a feast on 'this summer evening' (5. 4).

In *Edward II* (c. 1592), Marlowe has brought the historical events of the twenty years between the recall of Gaveston (1307) and the fall of Mortimer (1330) into such close sequence that the action of the play seems to be included in four or five months. When Edward receives his beloved Gaveston in England, he orders that the Bishop of Coventry, who is attending the late king's obsequies, be imprisoned. The nobles no sooner hear of this outrage than they arrange a meeting at the New Temple, to force the re-banishment of Gaveston (1. 2). As a result of this meeting, the king is compelled to send Gaveston to Ireland, and while Edward is saying his last farewells to him, Queen Isabella moves Mortimer to consent to the immediate recall of the hated favorite. When Edward is told what Isabella has accomplished, he sends a messenger posting after Gaveston, and announces that, against his return,

We'll have a general tilt and tournament;
And then his marriage shall be solemnized.
For wot you not that I have made him sure
Unto our cousin, the Earl of Gloucester's heir? (1. 4)

When Gaveston reappears, he so infuriates the nobles who greet him that they immediately rebel against the king, and the king's brother Kent resolves to

join them (2. 2). As soon as Kent reaches the camp of the nobles, the attack is made upon the king's party, in consequence of which Gaveston is killed. Under this shock Edward gathers his energies, falls abruptly upon the nobles, and defeats them. Though Mortimer is sent to the Tower, his stay there is brief, for he travels to France with Kent, who was merely banished. When the two meet Queen Isabella in France, they go with her to Hainault to secure the promised

comfort, money, men, and friends

Ere long to bid the English King a base. (4. 2)

King Edward is congratulating himself on his recent victory, and remarking of the nobles whom he has had executed, 'they barked apace, a month ago,' when a warning comes from France that Mortimer and the queen 'will give King Edward battle in England sooner than he can look for them' (4. 3). Then follows the victory of the queen's army, the flight of King Edward, and the deposition at Kenilworth Castle (5. 1). The delivery of the crown by the Bishop of Winchester, the orders given to Matrevis and Gurney, and Kent's determination to liberate Edward, are matters of one scene (5. 2), and there is little time before the murder of Edward, for it had been resolved upon before the Bishop of Winchester arrived with the crown.

Despite this immediate connection of scene with scene, there are indications of the lapse of a period more in accord with the historical facts. While the return of Gaveston is so recent that the nobles have just heard of the insult to the Bishop of Coventry at the reception of the favorite, Queen Isabella has had time to suffer from the king's neglect (1. 2). Soon after, when Gaveston is banished in consequence of

the nobles' indignation, and immediately afterwards recalled, Mortimer suggests that there has been a long course of folly:

The idle triumphs, masks, lascivious shows,
And prodigal gifts bestowed on Gaveston,
Have drawn thy treasury dry, and made thee weak;
The murmuring commons, overstretched, break. (2. 2)

Although the king's accession was almost coincident with the first scenes of the play, Lancaster reports:

The Northern borderers, seeing their houses burnt,
Their wives and children slain, run up and down,
Cursing the name of thee and Gaveston. (2. 2)

Between the scene in which a messenger is sent posting toward Ireland after Gaveston (1. 4) and that in which Gaveston returns to the king (4. 2)—scenes very closely connected in time—the elder Mortimer must have time to take an army to Scotland, to fight a battle there, and to send word of his defeat and imprisonment back to the English court. Although Spencer was introduced to the king after the nobles had gone from court to take up arms (2. 2), and though Kent's movements indicate that the attack on the king was made with great expedition, the nobles who send to treat with the king have had time to conceive a fear of Spencer's influence. Gaveston's death is no sooner announced than the king hears a new demand,

That from your princely person you remove
This Spencer, as a putrefying branch
That deads the royal vine. (3. 2)

After he defeats the nobles, King Edward sends a messenger to France with money to undermine Isabella's influence there, and this money has time to bring the queen into disfavor before Kent, who also

went to France directly after his banishment at the close of the battle, reaches her—a discrepancy, however, which by itself would amount to little. After Mortimer has given Edward into the charge of Matrevis and Gurney, Kent resolves:

I will haste to Killingworth Castle,
And rescue aged Edward from his foes. (5. 2)

However, before Kent arrives at Kenilworth, Matrevis and Gurney have had time to convey the deposed king from place to place, as Mortimer had appointed (5. 2; 5. 3. 5). At the opening of the play Edward is a gay young man, but in the last act Kent calls him 'aged Edward,' and he himself complains,

Thus lives old Edward not relieved by any. (5. 3)

The appearance of the young king, Edward III, able to assume the power of government (5. 6), is itself evidence of the lapse of years within the play. The moral nature of Isabella seems to have completely changed: not a vestige of womanly tenderness and of the love for Edward which actuated her in the first two acts appears in the last, and no crime stirs any moral compunctions in her. Yet there is no one point in the play at which any considerable interval may occur.

The phenomenon of double time in *Edward II* differs from that in the histories which Shakespeare wrote a few years later, only in the degree of distinctness with which it is set forth. There are very few explicit references to time in *Edward II*. Marlowe's short time is marked by the close sequence of the action, while Shakespeare's confesses itself, as well, in concrete statements regarding the connection of events.

From the preceding description of Marlowe's treatment of the dramatic element of time, it is evident

that whatever influence his plays exerted in this particular upon the technique of his contemporaries, that of his earlier plays would be quite different from that of his later. The influence of *Tamburlaine*, as has been suggested in the preceding paragraphs upon the plays of Greene and Peele, was conducive to the production of long actions, broken by vague intervals. *The Jew of Malta* and *Edward II* might have indicated to a careful observer the dramatic value of a different manner of presenting time, for the concreteness with which the relation of events is expressed in the former play, and the compression of the history of a reign into a rapidly moving action in the latter play, were both comparatively new to the Elizabethan drama. Since these plays appeared just before Shakespeare started upon his independent dramatic work, it is probable that they directed his attention toward the definiteness and the condensation which came to characterize his treatment of time.

The fact that the earlier Elizabethans used the methods of representing time to which Shakespeare afterward gave greater dramatic effectiveness, has been repeatedly pointed out in the preceding pages. Since the Elizabethan drama, in its beginning, was without form and without grasp on reality, its representation of time was broken, vague, and wanting in a semblance of the participation in time-order which belongs to real events. When dramatists came to conceive actions more integral in nature, their plots assumed more definite relations in time. Such a change can be traced in the work of Greene and of Marlowe. The concentration upon specific situations exhibited in Kyd's *The Spanish Tragedy*, however, did not attain its influence upon dramatic structure until the end of the century, when Marston, Chapman, and Chettle

began to write revenge-tragedies. Marlowe and his contemporaries were not in so advantageous a position for the acquisition of technical skill in the writing of plays as the later Elizabethans. There had not yet been the opportunity for observing the relative effectiveness upon the stage of various methods, classical criticism had not directed attention to matters of construction, and the conception of dramatic writing as an art had not arisen. Consequently, the long, vague extent of time in the earlier plays is in contrast with the representation of time in the later. Confusion, too, appears much more frequently among Shakespeare's earlier contemporaries than among his later. The manner of presenting time which characterized Shakespeare's entire work, however, is to be regarded as a continuation of the dramatic methods evolved by the earlier Elizabethans.

CHAPTER VI.

SHAKESPEARE'S TREATMENT OF TIME.

The methods of Shakespeare in representing time are distinguished from those of his predecessors by the concreteness of his allusions to hours and days, by the appearance of close continuity in the succession of his scenes, and by the frequency with which the phenomenon of double time occurs in his plays. In the beginning, his practices were not different from those of other early Elizabethans, but gradually, as he became more proficient in writing for the stage, he assumed a new manner of presenting the element of time, which then characterized the greater part of his work. An attempt to give the effect of close continuity of action, and to use at the same time a plot requiring the lapse of months or years, is responsible in many cases for the double-time movement. The difference in structure between the plays on Henry VI and the chronicle-histories which Shakespeare wrote when more experienced in stagecraft, shows the cunning with which he came to handle time in his mature work. When at the height of his creative power, he combined such inconsistent notes of time as serve in portraying the tragic struggle of Macbeth. In the last years of his writing, he seems to have turned to a new kind of play, and to have experimented with methods of presenting time which he had not yet tried; in one tragi-comedy he made the time of the action practically that of the acting, and in another he appealed to the imagination like a true story-teller.

If Shakespeare's earliest work is represented by *Titus Andronicus*, *Love's Labor's Lost*, *The Comedy of Errors*, and the three parts of *Henry VI.* written between 1588 and 1592, the methods of handling time with which he started were merely those that his fellow-dramatists were using in plays of the various types. The time-scheme of *Titus Andronicus* is much like that of Kyd's *The Spanish Tragedy*; in both, certain scenes are connected by definite allusions, and the actions seem to move rapidly. It is clear that the order of events in Shakespeare's play was not carefully planned. While it is possible that Lucius tarried among the Goths for many months, there is nothing in the play, aside from the circumstance that the Empress has a child which the Emperor may be expected to think his son, to suggest that the better part of a year has elapsed since the opening acts; indeed, Aaron's reference to the good which it did him to brave the tribune (4. 2. 35) seems to bring together the events of the two acts between which must come the long interval.¹ The organization of the plot is such that the Empress appears to negotiate with Titus, and to eat the pasty which he had prepared for her, on the very day in which her child was born.²

The presentation of the time-element in *Love's Labor's Lost* is similar to that of Lyly's later work, which this comedy in many respects resembles. The observance of the unities in *The Comedy of Errors* is obviously a matter of model; the centralizing of the action upon the dinner-hour, approaching, present, and just past, and the insistent presentation of the

¹ Acts III and IV. See also p. 3.

² Compare P. A. Daniels' 'Time Analysis', *Trans. New Shak. Soc.* for 1875-6, p. 190.

previous scene as 'just now,' 'not half an hour since,' go back distinctly to the *Menæchmi* of Plautus.

The *Two Gentlemen of Verona* treats time with the vagueness which was common in the romantic drama even before the popularity of *Sir Clyoman and Sir Clam-ydes*. If we are to believe Valentine's statement to the robbers, that he has been in Milan 'sixteen months' (4. 1. 21), the interval between Day 1 (1. 1 and 2) and Day 2 (1. 3-2. 1) must be of about this length, although at the time of its occurrence there is no suggestion that the action has been interrupted by an intermission of over a year.

In the second and third parts of *Henry VI*, in the writing of which it is supposed that Shakespeare worked with Marlowe, Greene, and perhaps Peele, the time-schemes differ but very slightly from those of the sources, the 1 and 2 *Contention*, respectively. Shakespeare's contribution to 1 *Henry VI* was probably too small to confer upon him any responsibility for its method of handling time. In the revision of the 1 *Contention*, several changes seem to have been made in order to obviate difficulties in its time-scheme. The older play is somewhat obscure in the order of the events in Act I; the Duke of Gloucester is invited to a hawking party for 'to-morrow morning,' and his wife makes an appointment with her prophet for 'some two days hence'; yet it is on the occasion of the hawking party that the duke hears the unpleasant news that his wife has been arrested while in treasonable conference with her prophet. In 2 *Henry IV*, these conflicting references are omitted; there is perhaps some suggestion of the relation of events in the words of York at the time of the duchess' arrest, 'A sorry breakfast for my lord protector' (1. 4. 79). The lapse of a much needed month between the day on which

Somerset leaves for France (1. 3) and the day on which he returns from his regency,¹ is secured by changing the appointment for the armorer's trial by combat from 'the thirtieth of this month' to 'the last of next month' (1. 3. 224). But herein a new difficulty arises, for the accusation and the condemnation of the duchess are represented, in the manner of the older play, as a matter of to-day and to-morrow (2. 1. 201); yet the day of her arrest is that of the armorer's trial-at-arms, which two, we have seen, are separated by over a month's space. There seems to have been no special reason for the change of the penance prescribed for the duchess from 'two days' to 'three' (2. 3. 11), nor for the extension of York's waiting for his soldiers from ten days to fourteen (3. 1. 327). The latter change accentuates an inconsistency taken over from the 1 *Contention*; the time consumed by Cade's rebellion should be coincident with that in which York waits fourteen days for his troops, goes to Ireland, subdues the insurrection in that country, and brings his army to London. York had directed Cade to rebel before word was received of the wars in Ireland (4. 1. 349-83); Cade's party had been up only two days (4. 2. 2) before they began their march to London; and after their success in frightening the city, there are only some six days (4. 10. 3) before Cade's head is brought to the king, whom York is braving with his Irish troops (5. 1). The period covered by Cade's rebellion is then only some two weeks; yet in the meantime York has experienced a full month of adventure.²

The 3 *Henry VI* has entirely taken over the time-scheme of the 2 *Contention*, *The True Tragedy of Richard*

¹ Compare 2. 3. 46; 2. 3. 11; 2. 3. 71.

² Compare the analysis of the 1 *Contention* in Appendix IV.

Duke of York. Not a single definite reference to time has been added, and one of the few in the older play has been left out. Where, in the play credited to Shakespeare, King Edward tells Pembroke, 'Myself in person will straight follow you,' in the 2 *Contention* he speaks more specifically:

Pitch up my tent, for in the field this night
I meane to rest, and on the morrow morne
I'll march to meet proud Warwicke ere he land
Those stragling troopes which he hath got in France.

By this omission, the difficulty of making the battle at Warwick, a hundred miles away, follow so directly upon the scenes in London, is obviated. The improbable circumstance that the sons of York, who fought at Wakefield, should be ten days behind Warwick, stationed at London, in hearing of the death of their father during the battle at Wakefield, is taken over in its entirety from the old play.

After these productions of what is generally held to be Shakespeare's apprenticeship, there came a series of plays which exhibit striking tendencies toward an effect of concreteness in the projection into time, and an appearance of close continuity in the succession of scenes—tendencies which characterize Shakespeare's work during the next fifteen years. The change in method is conspicuous when we turn from the scenic narrative in the 1, 2, and 3 *Henry VI* to the dramas based on chronicles of the reigns of Richard II and Richard III, belonging approximately to the year 1593. Both of these plays move with a semblance of rapidity which was new in the chronicle-history type; in both of these plays, moreover, the inconsistencies in the dramatic presentation, resulting from the rapidity of movement, exceed in number and magnitude those of any previous chronicle-history.

This change in time-structure goes hand in hand with the change from epic unity to structural unity; in *Richard II* and *Richard III* everything is focused upon a tragedy in the life of one character.

The effect of coherence in *Richard II* (c. 1593) is very much heightened by the rapidity with which events move—a rapidity, however, which is gained at the expense of the consistency of the plot. The king starts for Ireland two days after he has banished Bolingbroke: Aumerle has just come back from bringing the banished duke to the next highway, and the king is telling him, 'We will make for Ireland presently' (1. 4. 52), when there comes a summons to the deathbed of John of Gaunt; the breath is hardly out of the old man's body before Richard seizes his property to furnish out the wars in Ireland, declares 'to-morrow next we will for Ireland' (2. 1. 217), and says to the queen 'to-morrow must we part.' Meanwhile Bolingbroke has accomplished the business of weeks. Just after the death of John of Gaunt, when Bolingbroke cannot have had time to leave the country, certain nobles announce that they have received word from a post in Brittany that this very Bolingbroke is making hither, well furnished with ships and men by the Duke of Bretagne (2. 1. 280), and news of the invasion is brought to the queen while it is yet possible that Richard has not taken ship (2. 2. 42). It is only about two weeks later that King Richard returns to England: a favorable wind has carried the news to Ireland (2. 2. 123), York has gathered troops hastily, and when the troops in Wales disperse on the day before the king's arrival, they have waited only ten days. No time is lost in carrying the King to London; and when the queen reaches London, whither she goes as soon as word of Richard's return

to England reaches her, she finds her husband already deposed, and on his way to Pomfret. Bolingbroke is just receiving a report of the subjugation of Richard's friends when the body of the dethroned king is brought to him.

The suggestions of the lapse of a much longer period are not confined to the account of Bolingbroke's movements. John of Gaunt says that he is gaunt from fasting from his children's looks (2. 1. 81). The Duke of Norfolk, who was banished on the same day as Bolingbroke, has at the time of Bolingbroke's coronation experienced the accomplishment of years:

Many a time hath banish'd Norfolk fought
For Jesu Christ in glorious Christian field.

And toil'd with works of war, retired himself
To Italy; and there at Venice gave
His body to that pleasant country's earth,
And his pure soul unto his captain Christ,
Under whose colors he had fought so long. (4. 1. 92)

There is a suggestion of the passing of months since the coronation in Bolingbroke's anxiety about his unthrifty son (5. 3. 2), whom he could not have expected to see during his period of exile:

'T is full three months since I did see him last,

Inquire at London, 'mongst the taverns there,
For there, they say, he daily doth frequent.

Since *Richard II* bears a close resemblance to Marlowe's *Edward II*, it is interesting to notice that in Shakespeare's play the plot moves more rapidly, the sequence of scenes is more definitely marked, and the references to time are more conspicuous than in Marlowe's. The inconsistencies which stand out in *Richard II* would have been hidden by Marlowe in a general indefiniteness.

The effect of rapidity of movement and definiteness in time-projection is more conspicuous still in *Richard III*. This play and the earlier one, *The True Tragedy of Richard III* (1591), deal with almost the same events: in the latter the action covers ten dramatic days with five intervals, suggesting the lapse of about six weeks, while, in the former, a rapidity of movement inconsistent with the material of the plot seems to have been superimposed. In contrast with *Richard III*, the older play has very few time-references, and is consistent in its action.¹

The whole of *Richard III* is brought within the compass of a few days. In the first scene, Gloucester says that 'Clarence has not another day to live,' the murder ends Act I, the news that Clarence is killed precipitates the death of Edward IV, and some two days later, when the Prince of Wales is brought to London, Rivers is to be executed 'to-morrow.' On this morrow, before Gloucester's dinner-hour, Hastings, too, loses his head, and only five or six hours afterwards (3.6) the citizens proclaim Gloucester Richard III. Buckingham arranges for the coronation 'to-morrow'—only about a week after Henry VI was reburied (1. 2. 30)—and shortly after the coronation services, just as the clock strikes ten, Tyrrel promises to bring Richard word before evening that the princes are dead (4. 2. 84); Buckingham then leaves the King in anger, and a few hours later, at supper-time (4. 3. 31), when Tyrrel reports the murder of the royal boys, news arrives that Buckingham has got to Wales, 'is in the field, and still his power increases' (4. 3. 47). Richard at once gathers an army; as he is leaving London, word comes that Richmond has arrived in England with a puissant navy (4. 4. 433); and only a few days later,

¹ For the time-analysis of this play, see Appendix VI.

measured by a march from London to Salisbury, and thence to Leicester, Richard's fate is decided on the battle field.

The co-existence of a longer period of time is equally apparent. The plot involves the passing of two reigns, the greater part of that of Edward IV and that of Richard III, each lasting long enough to make the people familiar with their monarch's character. The battle of Tewksbury, by which Edward came to the throne, was only three months before the opening of the play (1. 2. 241), and the first words of the play suggest that the accession of the house of York is recent:

Now is the winter of our discontent
Made glorious summer by this sun of York.

Gloucester and Buckingham speak of Edward's vices in his kingly office as familiar matters (3. 5-6), the subjects know Richard as a hated tyrant (5. 3), and there are uprisings throughout the country. Queen Anne—not seven days after her stormy wooing—speaks with all the weariness of a some-time-wedded wife (4. 1). The manœuvres of Buckingham, the time required merely for his journey to Wales and return, the traveling necessary to make young Richmond conversant with the political situation at home, and the bringing of an army into England, demand that several weeks shall elapse. The short-time scheme makes Buckingham fly from London to Brecknock, a distance of a hundred and fifty miles, and gather an army of Welshmen, and news thereof return to London, during the interim between ten o'clock in the morning and supper-time. Furthermore, when Richard hears that Richmond makes for England, stirred up by Dorset and Buckingham (4. 4. 433), and that Buckingham is captured, it is merely the morrow of the day on which

Dorset and Buckingham leave London for France and Wales respectively.

The connection of *Richard III* with the third part of *Henry VI* is very elastic. Mr. Daniels has pointed out that not a day intervenes, yet years must be supposed to elapse¹: 'The murder of Henry is but two days old, his unburied corpse bleeds afresh in the presence of his murderer; yet the battle of Tewksbury took place three months ago, and, stranger still, King Edward's eldest son and only child, an infant in the nurse's arms in the last scene of the former play, is now a promising youth, with a forward younger brother, and a marriageable sister older than them both. Time, however, has stood still with the chief *dramatis personæ*, and they now step forward on the new scene in much the same relative positions to each other as when in the last play the curtain fell between them and their audience.'² Such inconsistencies as these have, of course, no effect in producing a double-time scheme within either of the plays.

The way in which Shakespeare uses time-references to gain an effect of tension and suspense is well illustrated in the last act of *Richard III*. All through the night before the battle, the last one for Richard, the change in hour is insistently thrust upon our attention. King Richard remarks, 'to-morrow is a busy day' (5. 3. 18); Richmond alludes to the setting sun (5. 3. 20), and appoints that he be called 'by the second hour in the morning'; Richard asks, 'What is 't o'clock?', and the answer comes, 'It's supper-time,

¹ Since Henry's body is to be taken from St. Paul's to be interred at Chertsey (1. 1. 29), the connection of Henry's murder with the opening scene of this play is not necessarily so close as Daniels suggests; it seems to be a case of re-interment.

² *Trans. New Shak. Soc.* for 1876-79, p. 326.

my lord, It's nine o'clock,' and he orders that he be called at midnight. In Richmond's camp, some one remarks, 'The silent hours steal on,' and advises, 'Prepare thy battle early in the morning.' When King Richard rouses himself after the ghosts have vanished, he cries, 'It is now dead midnight'; Ratcliff tells him, twenty-five lines later on, 'The early village cock hath twice done salutation to the morn' (5. 3. 209): and Richmond asks twenty-five lines further, 'How far into the morning is it, lords?', and is told, 'Upon the stroke of four.' Shortly afterward, a clock strikes, and Richard orders, 'Tell the clock there!'

There is nothing in any of the previous work of Shakespeare to parallel the play upon notes of time, either in this scene or in the play as a whole, although the exact references, the dramatic condensation, and the double-time inconsistencies appear over and over in his subsequent dramas. In few plays is the genesis of the double-time movement so evident: the plot which Shakespeare accepted from the old play and from the chronicles required the long time; into this plot Shakespeare introduced a conception of a protagonist whose monstrous crimes come in such rapid succession that repulsion is lost in amazement.

The organization of *King John* (1595) is of the same kind as that in *Richard III*. When Shakespeare rewrote *The Troublesome Reign of John* (c. 1589), he shortened the duration of its action and increased the number of exact references to time, thereby admitting a double-time movement. The author of *The Troublesome Reign* used slippery intervals, in which no inconsistencies can be detected; but Shakespeare made it evident that the scenes in France are followed closely by the day of Arthur's death, and then brought this day into intimate relation with the date of the dauphin's in-

vasion. As the party are leaving France, Hubert is given an express order for the death of Arthur (3. 3. 60-74), instead of the mere hint of the earlier play, 'In his death consists thy sovereign's bliss'; and in the first scene in England, Hubert is shown as about to execute the order. When the nobles find Arthur's body, Shakespeare makes them receive an invitation from the dauphin and agree to meet him at St. Edmundsbury 'to-morrow morning' (4. 3. 18), whereas in the older play they determine to send to the dauphin in France, and place the meeting at St. Edmundsbury on 'the tenth of April.' Shakespeare added several definite references to the vague scenes of the old play. Besides the appointment for 'to-morrow morning' just mentioned, he has made the dauphin ask, at the battle,

Who was he that said

King John did fly an hour or two before

The stumbling night did part our weary powers? (5. 5. 16)

and declare,

The day shall not be up so soon as I,

To try the fair adventure of to-morrow. (5. 5. 21)

Hubert's assertion when he finds the nobles mourning over Arthur's body, 'Tis not an hour since I left him well' (4. 3. 104), makes Hubert's bewilderment more effective, but the insertion of this speech brings confusion into the fourth act. Arthur's prison must be near enough to the court to permit Hubert to go to the king, to hold a long conversation with him, and to return within an hour. When Hubert is with the king before meeting the nobles, Ascension-day is represented as in the future: the bastard Falconbridge reports that Peter the prophet has been singing

That ere the next Ascension-day at noon

Your highness should deliver up your crown; (4. 2. 151)

and John orders,

... Imprison him,
And on that day at noon, whereon he says
I shall yield up my crown, let him be hanged.

However, when Hubert returns with word that Arthur actually is dead, and the Bastard tells of the consequent disaffection among the nobles, curiously enough, Ascension-day has arrived; the Pope's legate promises John,

On this Ascension-day . . .
Go I to make the French lay down their arms; (5. 1. 22)

and John bethinks himself:

Is this Ascension-day? Did not the prophet
Say that before Ascension-day at noon
My crown I should give off? Even so I have. (5. 1. 25)

The older play does not present this paradoxical situation, for the division into parts occurs in the midst of the events of Act IV, and it has not Hubert's 'T is not an hour since I left him well' to preclude the supposition that Arthur's prison was so far away that the time necessary to the arrival of 'next Ascension-day' was consumed in traveling.

In 1 and 2 *Henry IV* (1597-98), Shakespeare reverted to the epic type of the chronicle, but not to the kind of construction used in the *Henry VI* plays; for into the episodic scenes of Hotspur's rebellion he has woven a comic story possessing such close continuity that a semblance of coherence is imparted to the whole play. In 1 *Henry IV*, we hear Falstaff and Prince Harry plan to take a purse 'to-morrow morning by four o'clock,' and to sup 'to-morrow night in Eastcheap' (1. 1); we see the early morning robbery, we enjoy the supper scene after the night's adventures; we hear the Prince resolve, 'I'll to the court in the morning' (2. 4. 595); and presently we find the

son and father together (3. 2). It is then arranged that 'on Wednesday next' the prince shall set forward with his troops, and a few days later, at the battle of Shrewsbury, the play is concluded. Nevertheless, the affairs of Hotspur, which should be concurrent with those of the Prince of Wales, cover a period of about three months, and their long-time extension is clearly indicated. In one case, between two consecutive days of the Falstaff comedy¹ there must come in the Hotspur story an interval of several weeks; between the scene in which Hotspur braves the King (1. 3) and that in which he starts to join his confederates in rebellion (2. 3), he must have time to go home, to rouse the discontented spirits, and to give his wife occasion to complain of a fortnight's neglect (2. 3. 41); and the other conspirators must have a chance to formulate a plot with the help of Glendower in Wales, and to arrange a meeting for the ninth of the next month. In *2 Henry IV*, the incidents of the main plot are likewise knit together by the close continuity of the Falstaff scenes. The experiences of the obese knight in the first two acts consume only one or two days: at his first meeting with the Chief Justice, the matter of the robbery on Gadshill before the battle of Shrewsbury is spoken of as a 'new-healed wound' (1. 2. 167); possibly a night intervenes before the second meeting, but it is closely connected with the carouse at the Boar's-head by the invitation to Doll for supper (2. 1. 176). During these same two acts, however, over a month must elapse in the main plot, because Hotspur's case at the battle of Shrewsbury, of which news was fresh at the opening of the play, comes to be spoken of as a thing some time past (1. 3. 26); the rebellion is

¹ Compare 1. 2 and 2. 4.

brought to a new head, and King Henry has taken part of his army to Wales and thence returned to London (2. 4). There is less inconsistency in this play than in the preceding one. Of them both, Daniel writes: 'We have . . . two distinct streams of time following side by side, meeting at last, though in their previous courses presenting irreconcilable elements; on the one hand, months of time, on the other, a couple of days.'¹

Henry V (1599) is also arranged in an epic order, but it differs from the 1, 2 and 3 *Henry VI* in having its time-extension carefully plotted, and in being filled with definite references to time. Perhaps it was because attention had been called to questions of dramatic technique shortly before the appearance of the play², that Shakespeare took unusual care to make this action move cogently over space and time.³ Shakespeare's *Henry V* differs so much from *The Famous Victories of Henry the Fifth* (1585-88) that a comparison of the two serves only in a general way to bring out the definiteness

¹ *Trans. New Shak. Soc.* for 1877-79, p. 277.

² The prologue to *Every Man in his Humor*, in which play Shakespeare acted during the previous year, had expressed Jonson's views. Compare, p. 47.

³ The time-analysis of this play is unnecessarily complicated when it is asserted that the sickness and death of old Sir John (2. 1; 2. 3) require more time than could be allowed between the king's defiance of the French Ambassador (1. 1) and his starting for France (2. 2), for the physical condition of Falstaff was evidently such that he would succumb very quickly to disease.

It has been asserted too, that there is some confusion in 3. 6, where Fluellen declines to interfere with the execution of Bardolph, and almost immediately afterwards, without quitting the stage, informs the king that Bardolph's 'nose is executed and his fire is out.' This may merely be a way of saying that the death-sentence is upon him, for in line 105 he speaks of him as 'one that is like to be executed for robbing a church.'

in the projection of individual scenes which characterized Shakespeare's mature work. During the evening, the night, and the morning before the battle of Agincourt (3. 6-4. 8), the change of hour is vividly portrayed. When the French herald has gone, Henry says 'it now draws toward night,' and 'on to-morrow [we 'll] bid them march away' (3. 6. 181). In the camp of the enemy we hear the Dauphin complain of the length of the night, and declare, 'Tis midnight; I'll go arm myself' (3. 7. 97), and seventy lines later in the same scene, we find Orleans remarking:

It is now two o'clock: but, let me see, by ten
We shall have each a hundred Englishmen.

The Chorus then announces that it is 'the third hour of the drowsy morning.' King Henry hears a soldier ask, 'Is not that the morning which breaks yonder?', and another reply, 'I think it be, but we have no great cause to desire the approach of day' (4. 1). In the following scene, Orleans cries out, 'The sun doth gild our armor; up, my lords!' (4. 2. 1), and the constable exhorts, 'Come, come away! The sun is high and we outwear the day' (4. 2. 62). Then the armies close in battle. By this insistent suggestion of the change in hour, an effect of tension and suspense is gained; a similar use of notes of time, it will be remembered, occurs in *Richard III*. *The Famous Victories* has nothing of this vivid representation of time; in this play there is, however, a double-time movement which has no place in Shakespeare's play, because of the difference in the scope of the two plots.¹

The methods of dramatic technique exhibited in the history-plays appear likewise in the comedies

¹ For an account of this double-time movement, see the analysis of the play, Appendix IV.

which Shakespeare was writing at the same time. The inconsistencies in the comedies, however, tend to be slighter, for their narrative sources appear to have offered less resistance than the chronicles to a sensible regard for the unity of time. Shakespeare had evidently become convinced of the dramatic value of a closely consecutive action, for all his plays written between 1594 and 1604 evince consideration for the effect of continuity, although no one of them strictly obeys the unity of time.

A Midsummer Night's Dream (1594-95) should cover five days, if Hippolyta's first speech means anything:

Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities. (1. 1. 6)

The play, nevertheless, presents only three consecutive days. After Hippolyta has spoken of her wedding as four days away, Hermia and Lysander plan to steal forth from Athens 'to-morrow night' (1. 1. 164), and the remaining four acts are concerned with the experiences of that to-morrow night and the festivities of the following day, that on which Hermia is to answer Theseus (4. 1. 140), and Hippolyta's wedding is to be celebrated (4. 1. 184).

The action of *Romeo and Juliet* (c. 1596) has a definitely marked duration, extending merely from Sunday morning to Thursday morning.¹ The exact references to time were evidently used only to gain a momentary effect, for no care has been taken to make them consistent. Shakespeare indicated that Juliet drinks the potion early on Tuesday evening, he stated that

¹ Daniel inserts an unnecessary day in his analysis of the play (*Trans. New Shak. Soc.* for 1877-79).

the effect is to last for two and forty hours, and he showed that she awakes at the expected time in the early morning. If we wish, we may figure out that only thirty-two hours have elapsed, but it is probable that Shakespeare never took the trouble to compute the time; certainly no audience ever did. The period of 'forty hours at the least,' with the same arrangements for the taking of the potion and the awaking, are given in the novel *Romeo and Julietta* in Painter's *Palace of Pleasure*, while in Brooke's poem the interval during which Juliet sleeps is elastic:

. . . (according to the quantitie he taketh)

Longer or shorter is the time before the sleper waketh.

The Merchant of Venice (c. 1595) offers a conspicuous example of the double-time movement, which we now perceive to be very common in Shakespearean plays.² In this case dramatic cohesion is effected by a short-time movement infused into a play built upon stories requiring the lapse of considerable time. The emphasis upon the period for which the bond is to run impresses that length of time upon the mind of the audience: we hear Bassanio saying, 'for three months' (1. 3. 2), Shylock asking 'how many months' (1. 3. 52), Antonio answering 'for three months' (1. 3. 60), Shylock computing 'Three months from twelve' (1. 3. 94), and Antonio announcing, 'Within these two months, that's a month before this bond expires, I do expect the return of thrice three times the value of this bond' (3. 2. 146). That the news of the shipwreck of Antonio's ships would reach Venice long before the date at which they were due, is highly improbable; at the end of the play they actually do come safely home.

² Compare Halpin's 'Dramatic Unities, with Time-Analysis of Merchant of Venice', *Trans. New Shak. Soc.* for 1875-76, p. 349, with Daniel's *Trans. New Shak. Soc.* for 1877-79.

It is apparent that, after word of Antonio's loss has reached Venice, the bond has yet some time to run; for Shylock, when he hears the news, asks Tubal, 'See me an officer; bespeak him a fortnight before; I will have the heart of him if he forfeit' (3. 1. 130). There is a suggestion of protracted worry in Antonio's speech:

These griefs and losses have so 'bated me,
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor. (3. 3. 62)

It is, however, to-day instead of to-morrow that he is called upon for payment of the strange bond. It seems that Jessica has been with her father since the bond was signed, for she declares:

When I was with him I have heard him swear
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him. (3. 2. 287)

And when Tubal, fresh from Genoa, tells Shylock, 'Your daughter spent in Genoa, as I heard, one night, fourscore ducats' (3. 1. 112), it is implied that insufficient time has elapsed to make it possible that Shylock should believe Jessica had reached Genoa, had reveled there, and that Tubal had returned from Genoa to Venice.

But in spite of these implications of long time within the play, the movements of Bassanio confine the entire action to the scope of two or three days.¹ Antonio agrees with Shylock for the money at about dinner-time (1. 3. 33); Bassanio makes his purchases, and orders that the supper which he is giving to his friends

¹ It is not necessary to assume the thirty-six hour limit of Halpin, for Bassanio may consume a day or two in making his wooing-trip to Belmont.

'be ready at the farthest by five of the clock' (2. 2. 122). It is highly improbable that Bassanio has delayed long in preparing to start for Belmont, there to make his suit to a fair lady richly left. After supper, Bassanio takes ship, and, at the same time, Jessica runs away from her father (2. 6. 47). We next see Bassanio in his first interview with Portia as her suitor, too impatient to tarry a day or two before making trial of his fortunes (3. 2. 24). Scarcely has he opened the casket before Jessica and her lover arrive at Belmont, and the news that Antonio's bond is forfeit comes with them. Bassanio hurries away to Venice, first promising Portia that, till he comes again, 'No bed shall e'er be guilty of my stay' (3. 2. 328). Portia leaves immediately afterwards (5. 1. 271), 'for,' she says to her maid, 'we must measure twenty miles to-day' (3. 4. 84). Belmont is then not more than twenty miles from Venice. After the trial she hastens home to Belmont, arriving 'before the break of day' (5. 1. 29, 89), and thither her husband presently brings Antonio, with news that the ships have come safely to harbor. Thus the entire action falls within two days—with the possibility that Bassanio should be allowed an interval of a few days in which to consult the tailor.

The ambiguity in the geographical relation of Belmont to Venice helps to conceal the double-time movement. In the first part of the play a vague impression of distance to Belmont is conveyed by the need of a voyage at sea (2. 8. 1; 2. 6. 65), and by the fact that before Bassanio's arrival at Portia's house the period of the bond must have passed; in the last part of the play we find that Belmont is only ten or twenty miles from Venice (3. 4. 84), and that one may easily go and return in a day. If Shakespeare were

not habitually inconsistent in his references to time, the difficulties in *The Merchant of Venice* might be explained on the ground of geographical inconsistencies. The double time in this play, on the one hand, imparts coherence and sustains interest, and, on the other hand, introduces into the action motives requiring the lapse of months.

A comparison of *The Taming of the Shrew* (1596-97), with the older play, *The Taming of a Shrew* (1588),¹ brings out still more clearly Shakespeare's indifference to consistency in time-references. Shakespeare's play is considerably the longer in its duration, the difference being due to two insertions. The wooing and the wedding of Katharina, which in the older play fell on consecutive days, have been separated by an interval, during which Petruchio goes from Padua to Venice after having fixed upon 'Sunday next' for his wedding day, and Bianca's suitors, debarred from open wooing until after her sister is married, make court to her in disguise. Furthermore, Shakespeare has set the Sunday following for Bianca's wedding, thus making it certain that a week intervenes between Katharina's leaving her father's house and her return to her sister's wedding. It is this second change that is responsible for Shakespeare's Katharina seeming to have gone a whole week without food, for when Petruchio is about to start back to Padua, the impression is certainly given that Katharina tastes food for the first time in her husband's house (4. 3); in the earlier play we know that this scene occurs within two days of Katharina's wedding, because her husband's friend, who witnesses this taming-scene, had remarked at the time of the wedding that 'Within these two days' he would ride down to see the new-made couple. The ex-

¹ For the time-analysis, see Appendix IV.

pansion of the Bianca story requires that the time should be thus extended; she must have time to fall in love. Petruchio's surprising knowledge on his wedding night regarding Katharina's lack of rest on the previous night, 'Last night she slept not, nor to-night she shall not,' has no foundation in the older play; the latter, however, has an inconsistency of its own in Aurelius' claim that he has 'long time' aimed at marriage with Emelia, when it is evident that he saw her for the first time some three days before. Daniel says of *The Taming of the Shrew*: 'Time in this play is a very slippery element, difficult to fix in any completely consistent scheme.'¹

The discrepancies in *Much Ado About Nothing* (c. 1598) seem to have arisen from the usual desire for close continuity. Notwithstanding the statement that the marriage of Claudio and Hero shall take place on 'Monday, . . . which is hence a just seven-night' (2. 1), the entire action seems to be comprised in four consecutive days. Of the only points at which an interval of four days could elapse, to place it at one would compel the love-plotters to put off their attack on Benedick's affections for a half-week, and to place it at the other would separate for an equally long period the laying of the snare for Beatrice and the trapping of Benedick.² The references to time indicate explicitly that three days suffice for the remainder of the play, and that the two last must be consecutive.

All's Well that Ends Well (1598-1602) offers no tangle in time-references, but Bertram must be credited with

¹ *Trans. New Shak. Soc.* for 1877-79, p. 168. Daniel is inexact in his remark: 'In the old play the whole story is knit up in the course of two days.'

² Either 2. 2-2. 3, or 2. 3-3. 1. See Daniel's analysis, *Trans. New Shak. Soc.* for 1877-79.

marvelous celerity in travel: he must cover the distance between Paris and Florence in the time that Helena uses in going from Paris to Rousillon.

In *As You Like It* (1589-1602), the progress in the affairs of Oliver and the usurping Duke is not correlated with the march of events in the forest of Arden. On the day after the wrestling-match, when the flight of Rosalind and Celia is discovered, the Duke orders that Oliver be brought before him 'suddenly' (2. 2), but before the scene in which these commands are executed (3. 1) there intervene several scenes in the forest indicating that some time has passed since Rosalind left the court. It has been observed, further, that Orlando and Adam arrive in the forest a day later than Rosalind and her companions, although they set out on the journey at approximately the same time.¹

Twelfth Night (1600-02) presents a similar inconsistency. Although the action is plainly of six days' duration (three days are presented, with an interval of three between the first and second), Antonio makes the assertion that Sebastian has been in his company for three months (5. 1. 97), and the Duke makes a similar statement regarding Viola: 'Three months this youth hath tended on me' (5. 1. 102). In the sources the story seems to have a duration according with the long-time suggestions in the play; Shakespeare's methods of dramatic technique explain the introduction of the short time.

In *Measure for Measure*, too, the presentation of time is ambiguous. The events of two days in the older play, *Promos and Cassandra* (1578)², seem to have been compressed into the first day of Shakespeare's play,

¹ *Trans. New Shak. Soc.* for 1877-79.

² For the time-analysis, see Appendix IV.

and not all the changes required thereby to have been made. Isabella's second interview with Angelo apparently occurs on the same day as her first, although Angelo had appointed that she come 'to-morrow . . . at any time 'fore noon'; the scenes following still belong to the day of Claudio's condemnation, and no mention is made of a reprieve; the Provost has received no hint that Angelo might relent. In the older play Promos tells Cassandra, 'I wyll re pryve him yet a whyle,' and then similarly gives her an appointment for the morrow. In the course of this second interview, Angelo tells Isabella to answer his proposition to-morrow (2. 4. 167), yet straightway, when she carries her brother a report of this interview, she is able to tell him that 'this night's the time' that she must carry out her part of Angelo's terms, 'else thou diest to-morrow' (3. 1. 101)—a circumstance for which Whetstone's play is responsible. When the Duke visits Mariana at the moated grange later in this same day, Mariana lays claim to previous acquaintance with him, a man who had just this day assumed his disguise as a friar:

Here comes a man of comfort, whose advice
Hath often still'd my brawling discontent. (4. 1. 8)

The dramatic condensation in Act IV is rather interesting: during the second scene, the hours from dead midnight (4. 2. 67) to the hour of the execution, four o'clock, must pass under our eyes, and in the following scene, the salutation of the Duke to Isabella, just after the hour of execution, is 'Good morning' (4. 2. 107), while that of Lucio to the Duke, about fifty lines later, is 'Good even' (4. 2. 153), and the ensuing conversation shows that since morning the news of the Duke's return 'to-morrow' has spread over court.

In comparing the Quarto and Folio versions of *The Merry Wives of Windsor* (written c. 1600), it becomes

evident that the reviser of the Quarto version perceived the confusion in time, took care to conceal it somewhat, but did not feel that there was any necessity for removing it altogether.¹ The inconsistencies in the third act of this play are such that it is impossible to arrange it in any satisfactory scheme. The first part of the fifth scene of the third act is inseparably linked to the day of Mrs. Ford's first trick on Falstaff, for he is ordering sack to warm him after his ducking in the Thames; the last part of this same scene is as inseparably connected with the day of the second interview, which Mrs. Ford, after the success of the first joke, had appointed 'to-morrow, eight o'clock' (3. 3. 210), for while Falstaff is drinking, Dame Quickly brings this obese lover an invitation to come again 'this morning . . . between eight and nine' (3. 5. 45-50); presently he is told, 'Tis past eight already, sir' (3. 5. 134), and he departs for Mrs. Ford's house. In the Quarto, however, the discrepancies in this scene are much more obvious; Dame Quickly's visit, too, occurs on the day of the ducking, for while Falstaff is similarly warming himself with sack, she bids him to come again 'to-morrow', and only fifty lines after she has left he finds that it is the hour of the appointment, and hurries away to Mrs. Ford's house, just as in the Folio. The connection of the first part of the scene with the previous day is thus rendered less conspicuous in the Folio by changing the date of the appointment which he is about to keep at the end of the scene from 'to-morrow' to 'this morning.' In the Quarto, the first appointment is for eight o'clock, and the second for eleven, but in the Folio, the hours

¹ These changes in the time-scheme are strong evidence that the Folio represents a revision of the Quarto, instead of being merely a more accurate copy of the same version.

are reversed; a reason for this change is discernible, for the arrangement in the Quarto makes the time in the morning before the first appointment rather short for the business of Dame Quickly and Master Brooke. The effect gained by this acceleration of the flight of time is merely that of continuity; perhaps the gulling of Falstaff is rendered more comic by his entering the second trap immediately after tasting the cold water of the Thames. The fact that in the changes made in the Quarto version the difficulty in time was not eliminated, but deliberately obscured, is evidence that the reviser, whether Shakespeare or another, noticed the inconsistency, and was disturbed, not by its existence, but by its obviousness.¹

Although the duration of the action in *Troilus and Cressida* (c. 1601-2) is distinctly marked by Hector's challenge after the dull and long continued truce for single combat 'to-morrow' (1. 3. 262-277), by the delivery of Cressida to the Greeks as Hector's trumpet is heard summoning to the combat (4. 5), and by the discovery of her faithlessness in the evening when Greeks and Trojans are celebrating together the outcome of the combat, the plot requires the acceptance of events which do not accord with such a compressed time-scheme. On the day that the Greeks receive Hector's challenge, a day on which there is no fighting, Antenor and various other lords are represented as returning from the field (3. 1. 148); and still more remarkably, this same day (3. 3. 34), the Greeks claim

¹ Richard Grant White is probably quite right in remarking that the confusion is here due rather to haste in composition than to the double-time ideal; we, perhaps, would put it, rather to habitual indifference to details of time-consistency than to a double-time ideal. *Trans. New Shak. Soc.* for 1875-76, p. 421.

to have taken Antenor a prisoner *on the preceding day*.
Cressida's father says to Agamemnon,

You have a Trojan prisoner, called Antenor,
Yesterday took:
. let him be sent, great princes,
And he shall buy my daughter. (3. 3. 18)

The short-time schedule imposed upon these events not only results in bringing them into a close cohesion, but, by displaying the rapidity with which Cressida transferred her favors, sets forth more distinctly the moral degradation which Shakespeare attributed to her.

Confusion in time appears, likewise, in the tragedies which Shakespeare wrote during the next few years, and, inasmuch as these were more deeply conceived than the preceding plays, the ambiguity of time tends to become more integrally bound up in the dramatic action.

The time-element in *Julius Cæsar* (c. 1601) is somewhat illusory, for the month between the proffer of the crown upon the Lupercal and the murder upon the Ides seems to pass away over night. There are a number of references to the lapse of an interval during which Cassius attempts to win Brutus to his plot. On the Lupercal Cassius promises to call on Brutus 'to-morrow' to speak further upon Cæsar's encroachments (1. 2. 308). When Brutus picks up a letter in his room on the night before the murder, he remarks,

Such instigations have been often dropp'd
Where I have took them up, (2. 1. 49)

and complains:

Since Cassius first did whet me against Cæsar,
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream. (2. 1. 61)

Even on this night, Cassius directs that letters be placed in the prætor's chair and upon old Brutus' statue, from which places they could not come into Brutus' hands until the following day (1. 3. 143). Furthermore, it is against 'the Ides of March,' not against 'to-morrow,' that the soothsayer warns Cæsar. On the other hand, there appears to be no gap between the Lupercal and the night in which the perturbation among the elements seemed to herald the death of Cæsar. The question of Cicero, when Casca enters amid the thunder and lightning, 'Brought you Cæsar home?,' links this scene with the preceding one, in which Casca was one of the men who were accompanying Cæsar to his house after the games of the Lupercal. On that occasion Cassius made an appointment with Casca for dinner 'to-morrow' (1. 2. 295), but when he meets him at night in the street (1. 3), he seems to sound him for the first time upon the ambition of Cæsar. On the Lupercal, Cassius had determined to throw certain letters into Brutus' window (1. 2), and in the following scene he sends Cinna with such a letter (1. 3. 145)—a sequence of the expression and the execution of plan which seems to bring together the Lupercal and the Ides. The short-time effect is heightened by the natural succession of the scenes in the daily change of hours: the spectators perceive night supervening upon afternoon and evening, then the gradual approach of dawn, of morning, and of day.¹ The long time was prominent in North's *Plutarch*; it is needed in order to account for the winning of Brutus through repeated instigations,

¹ Cowden Clarke, *The Shakespeare Key*, p. 176. The system of listing protracting and accelerating references to time used by the Cowden Clarkes is misleading, for almost any play so treated would yield similar results.

apparently coming from the Roman people. The short time is due to the appearance of close connection between scenes, for which Shakespeare habitually sought; the semblance of rapid movement, on its side, helps to excuse the yielding of Brutus by making him seem to act under pressure, without an opportunity for calm thought.

In one of the scenes of *Julius Cæsar*, the dramatic condensation is striking (2. 1). Brutus is continuously on the stage while the hours pass from shortly after midnight till the hour for going to the Capitol in the morning: the conspirators repair to Brutus' house just after midnight (1. 3. 164), they leave him as the clock strikes three (2. 1. 193), appointing their meeting for the 'eighth hour,' and when Caius Ligarius calls to hear of the plot, Brutus hurries away with him, saying:

What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done. (2. 1. 329)

Again, later in the play, the flight of time is so accelerated that only twenty lines after the daggers were lifted against Cæsar, before news of the crime could have crossed the threshold of the Capitol, Trebonius is able to announce that Antony has

Fled to his house amazed:
Men, wives, and children stare, cry out, and run
As it were doomsday. (3. 1. 95)

The lack of thorough organization in the plot of *Hamlet* (c. 1602-03) occasions a number of inconsistencies in the time-scheme of that play. It may easily have been that the attention of Shakespeare was so absorbed by the great situations that a slight incoherence in details escaped his attention. Horatio is introduced as one familiar with the recent occurrences in Denmark, and he says that he came to see

the old king's funeral, which took place nearly two months before the opening of the play (1. 2. 138, 176); yet Hamlet greets him with such surprise that we get the idea that he is fresh from Wittenberg (1. 2. 164); it is strange that Hamlet had not met him before. Ophelia's second interview with Hamlet takes place the day following her first,¹ yet she tells him that she has remembrances which she has 'long longed to re-deliver,' and asks him how he does 'this many a day.' When Laertes bursts into the king's presence, we get the impression that he has just landed, and has rushed in hot haste to the palace—he does not even know that his sister is insane; yet Claudius has told the queen that 'the people are muddled, thick, and unwholesome in their thoughts and whispers,' and that Laertes has 'returned in secret from France, feeds upon his wonder, keeps himself in clouds.' Hamlet tells Rosencrantz and Guildenstern, 'I have of late . . . foregone all custom of exercise' (2. 2. 308), yet only a week later, on the occasion of the fencing-match, he says to Horatio, 'since (Laertes) went into France, I have been in continual practice' (5. 2. 220). Fortinbras is made to march from Denmark to Poland, to conquer that country, and to return to Denmark within a week, the time of Hamlet's start toward England and return. It is also remarkable that his troops should be crossing Denmark less than forty-eight hours after the request that they might do so had been presented; if communication was thus rapid, the ambassadors dispatched to Norway in Act I, who

¹ After Ophelia recounts Hamlet's strange behavior, her father goes directly to the King (2. 1. 117), and thence to Hamlet, to tell him of the players who had come along with Rosencrantz and Guildenstern. It is then, before the play arranged for 'tomorrow night', that Ophelia attempts to return a gift to the Prince.

kept the king waiting two months for their report, were rather inactive.

It has been asserted that Shakespeare has followed the method of double time in dealing with the age of Hamlet—that he is presented first as a youth in the heyday of primy nature, and then as a man intellectually mature.¹ In the second Quarto, however, the indications are that Shakespeare conceived of him throughout as a man about thirty years old; Yorick's skull is said to have lain for three and twenty years (5. 1. 163), instead of the dozen in the first Quarto, and the gravedigger's assertion that he has been sexton here thirty years (5. 1. 153), ever since the very day young Hamlet was born (5. 1. 139), is introduced.

Shakespeare makes it clear that between the first and second acts a considerable interval elapses, during which certain ambassadors perform a mission in Norway, Laertes becomes well established in France, Hamlet draws attention to his madness, Rosencrantz and Guildenstern come to the court at the request of the king, and the period since the murder of the late king changes from Hamlet's 'but two months dead!' (1. 2. 137) to Ophelia's 't is twice two months' (3. 2. 120). He has, however, avoided the effect of broken action by opening the second act with a scene in which it is made known that Hamlet is carrying out the plan which he formulated at the end of the first act. The earlier *Hamlet*, presumably by Kyd, had a similar time-scheme; the change was not in the length of the action, but in the motive for the delay in killing the king.²

¹ H. H. Furness, *Variorum Hamlet*, Preface, p. xvii.

² C. M. Lewis, *The Genesis of Hamlet* (1907).

It has already been pointed out that in *Othello* (c. 1604) the long time was inherent in the source.¹ Although the short time at Cyprus is not necessary to the plot—Othello could have been maddened by the same quick rush of passion had an interval been allowed between the arrival at Cyprus and Iago's practice on his jealousy—it may well be that the rapidity of movement heightens the impression of tension given to the audience, and sets forth the blinded fury of Othello's passion, by making it so obviously impossible that Desdemona could be guilty. The short time, furthermore, serves its more usual office of giving close continuity and concreteness to the dramatic action.

The double time in *Macbeth* (1605-06) forms an integral part of the plot; we accept without question each impression which Shakespeare chooses to make upon us. In Holinshed's Chronicle, Macbeth reigned for seventeen years; he wore the crown ten years before his thirst for the blood of his peers became notorious; it was not in a time of sudden danger that Macduff left his family unprotected; and Prince Malcolm remained so many years in England that he might well be a stranger to the misfortunes of his country, and to the dispositions and countenances of his father's nobles. Shakespeare probably felt that he must have the punishment follow close up on the crime, and that he must have a sensible regard for the principles underlying the unity of time; yet he had for his foundation the story of a lifetime, and had conceived of the gradual ruin of a soul. Thus it came that he united the two impressions; by one aspect we get the short time, by another the long time.

¹ See Chap. I, p. 8.

The plot of Macbeth moves very rapidly¹; the banquet-scene is evidently part of the coronation-feast; Macbeth goes to the witches betimes the following morning, and sends at once to have Macduff's family killed; Macduff leaves England about the time of the banquet, before any subjects have suffered under Macbeth, and Ross brings him the first word of his wife's death. Yet the last part of the play is full of references to the lapse of a long period of time: Malcolm has to be informed of the misfortunes of his country, and Macduff talks as if Macbeth had misruled for years:

Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolor. (4. 3)

Ross speaks even more decidedly a few minutes later, when he comes with the fresh news of Lady Macduff's murder:

Alas, poor country!
. The dead man's knell
Is there scarce ask'd, for who; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken. (4. 3. 170)

Malcolm seems to have grown up in England apart from Macduff: they do not know each other's characters, and Malcolm does not even recognize Ross. Macbeth himself laments the absence of all that which should accompany old age:

I have lived long enough: my way of life
Is fallen into the sear, the yellow leaf;
And that which should accompany old age,
As honor, love, obedience, troops of friends,
I must not look to have. (5. 3. 22)

¹ Compare Wilson's analysis, *Trans. New Shak. Soc.* for 1875-76, p. 351.

In the 'Lenox and another Lord' scene (3. 4) the double-time inconsistencies are so obvious that it is impossible to assign it to any one point in the drama. In this conversation, which is placed between the time at midnight when Macbeth resolves to send for Macduff (3. 4. 125) and his visit to the weird sisters 'to-morrow . . . betimes,' an exact report is given of events which have not then occurred; Macduff's reply to Macbeth's messenger is recounted, news has already reached Scotland that Macduff is seeking help in England, and Macbeth is said to be so exasperated at this report (which he can not yet have heard) that he prepares for some attempt of war.¹ The striking case of dramatic condensation in the presentation of the night of Duncan's murder has already been pointed out.²

It should now be evident that, for some reason, mere rapidity of movement seemed to Shakespeare eminently desirable. In *King Lear* (c. 1606), the duration of the action is much less than that in the older play upon the subject. Perhaps the very immediateness with which misfortune is made to follow misfortune intensifies the tragedy of the situation. Shakespeare began by bringing the events of the first three days of *The True Chronicle History of King Leir and his Three Daughters* (c. 1594)³ into the compass of one scene. The period of Lear's stay with the Duke of Albany

¹ In Act I, Shakespeare has represented Macbeth as, in one day, fighting at Forres, riding to Fife (one hundred miles away), fighting there, and returning to the neighborhood of Forres. As there is nothing in the play itself to suggest the long time required by our geographical knowledge, Shakespeare cannot be here accused of giving two impressions. It is difficult, however, to see when Macbeth had an opportunity to send a letter in advance to Lady Macbeth.

² Chap. I, p. 18.

³ For the time-analysis of this play, see Appendix IV.

before the persecution begins is made no longer than a 'fortnight' (1. 4. 317); in the old play it is clear that there has been no period of alternate residence since the division of the kingdom, for Regan is shown rejoicing that she has not yet been disturbed by her father's presence.¹ In Shakespeare's version, Lear's sufferings at the hands of Regan are concentrated into one night; in the earlier play he sojourns at least two days with Regan before the early morning attempt at murder. After Lear arrives at Gloucester's castle and is thrust out into the stormy night, the action is completed in five days, with an interval of one or two for Cornwall and Albany to gather troops—a more rapid movement than that of the earlier play. By assuming from this play the motive of Cordelia's bringing a French army into England to avenge her father's misfortunes, Shakespeare has introduced a number of difficulties into his time-scheme. Cordelia says,

O dear father,

It is thy business that I go about;

Therefore great France

My mourning and important tears hath pitied.

No blown ambition doth our arms incite,

But love, dear love, and our aged father's right; (4. 4. 23)

but her army must have left France before her father's troubles began. Gloucester received word of Cordelia's movements—'there is a power already footed' (3. 3. 14)—on the evening of the day in which Lear discovered Goneril's unkindness; and earlier that night Kent sent a gentleman to Dover to meet the French army:

But, true it is, from France there comes a power

Into this scatt'ed kingdom; who already,

¹ Ambrose Eccles allowed such an interval in his edition of *Lear*, 1801 (see Furness' *Variorum Shakespeare*), but Daniel corrected the time-scheme in this particular (*Trans. New Shak. Soc.* for 1877-79).

Wise in our negligence, have secret feet
 In some of our best parts, and are at point
 To show their open banner, (3. 1. 30)

although it was only a fortnight before that 'great France' took Cordelia from her father's court. In the old play of *Leir*, Cordelia's army does not start until her father himself has brought to France the account of his ill-treatment; but even there the affairs of the French king, of Cordelia, and of the French Ambassador, seem to require a longer space than the concurrent movements of Lear and his two older daughters.

The corruption in which *Timon of Athens* (c. 1607) has reached us is such that it affords little help in a study of Shakespeare's dramatic methods. If Shakespeare wrote a short play, *Timon*, which a second and a third writer subsequently expanded, it is to the insertions by the second and the third writer that most of the inconsistencies are due.¹ The poet and the painter, for instance, whose approach is announced in the middle of 4. 3, but who do not arrive till what is probably the next day (5. 1), are the characters belonging to the second writer. Likewise it is the non-Shakespearian alloy which produces the confusion in Alcibiades' information regarding Timon's misfortunes, and the tangle as to when the banditti and the inhabitants of Athens can have found out from Alcibiades that Timon has discovered gold. In the process of

¹ The points are taken up fully in a forthcoming study on *Timon*, one of the Columbia University theses, by E. H. Wright. In Alcibiades' speech in Act 4, lines 70-95 are assigned to the second writer; the portions of the episode of the banditti, 4. 3. 399-413, and of that of the poet and painter, 5. 1. 1-59, are not considered as Shakespeare's; and the scenes with Flavius, 4. 2. 30-50, and 4. 3. 454-534, are supposed to be insertions. Compare Fleay, 'Shakespeare's *Timon*,' *Trans. New Shak. Soc.* for 1874.

re-working, there has also arisen the anomalous situation that immediately after Timon has suffered his loss of fortune, his steward Flavius resolves: 'I'll follow, and inquire him out' (4. 2. 48), yet does not reach him until after the interval in which Alcibiades has gathered an army to seize Athens, and Timon has lived so miserably that he is not readily recognized (4. 3. 462). Shakespeare's *Timon* would apparently have had a comparatively brief duration.

The presentation of time in *Antony and Cleopatra* (1607-08) is broken and incoherent. The gaps in time and space explain, in part, the fact that it has not been as successful on the stage as Dryden's *All for Love*. The affairs of Cleopatra in the second and third acts are closely connected, while those of Antony are interrupted by journeys between Rome and Messina. The transfer of Antony's company from Messina (2. 6) to Rome (3. 2) is accomplished between a scene in which Cleopatra orders that the messenger from Rome who has just left the room shall be brought back to her quickly (2. 5. 114), and one, immediately following in time, in which the messenger is again brought before her (3. 3). The words of Enobarbus at the opening of 3. 2 also annihilate both space and time:

They have dispatched with Pompey: he is gone;
The other three are sealing. Octavia weeps
To part from Rome; Cæsar is sad; and Lepidus
Since Pompey's feast, as Mena says, is troubled
With the green sickness.

Since Pompey's business had been dispatched at Messina, the party of diplomats had returned to Rome, and news had reached Syria that Antony was on his way to Athens (3. 1. 36). Earlier in the play, when Antony is obviously in his first day at Rome (3. 3)—he has just bid Cæsar and Octavia good night—he

admits, after the soothsayer's question, that in Cæsar's presence his own genius is abashed, and that at games of hazard, at cock- and quail-fighting, he has been worsted by Cæsar. On this visit at Rome, at least, there had been no opportunity for such games, and Antony does not appear to have had an opportunity to try his fortune with Cæsar for some time before. Although the space of two years might suffice for the action of the play, an impression of still longer time is conveyed when Cæsar speaks of two sons of Antony and Cleopatra (3. 6. 7 ff.), of whom nothing had been heard before.

The action of *Coriolanus* (1609) is closely knit together. There are four intervals of not more than one day each for journeys from Corioli to Rome¹; one, long enough for Coriolanus to go directly from Rome to Actium; three, the sum of which is just sufficient for an army, already on the eve of action (4. 5. 230), to move from Actium to Rome; and another, to cover the period in which the expedition returns from Rome to Actium. The play presents nothing in contradiction to this rapid movement of time.

About 1609 Shakespeare seems to have experimented with the new kind of play which Beaumont and Fletcher were making popular.² *The Tempest*, *Cymbeline*, and *The Winter's Tale* exhibit striking differences from the plays which Shakespeare had been writing during the several years preceding. *The Tempest* (1610-11), which is like the *dénouement* of the ordinary tragi-comedy, has the duration of its action so closely marked, and is so well within the unity of time, that the hours between two and six in the afternoon are made to

¹ Presumably about twenty miles.

² A. H. Thorndike, *The Influence of Beaumont and Fletcher on Shakespeare*.

comprise the entire action. In the first act Prospero asks, 'What is the time o' the day?'; Ariel answers, 'Past the mid season'; and Prospero rejoins:

At least two glasses. The time 'twixt six and now
Must by us both be spent most preciouslly. (1. 2. 240)

Then in the last scene of the play Ariel replies to the question, 'How 's the day?' thus:

On the sixth hour; at which time, my lord,
You said our work should cease. (5. 1. 5)

It is a rather obvious conjecture that in this case Shakespeare may have wished to show that, if 'regular' plays were the desirable kind, he could write as good a 'regular' play as any one.¹ Beaumont, it will be remembered, had shortly before praised Jonson for his observance of the unities.²

During the last years of his work, Shakespeare not only took up for *The Tempest* a method which he had not used before, but for *The Winter's Tale*, and for his part in *Pericles*, he laid aside his custom of avoiding a conspicuous gap in a dramatic action, to try the way of the romancer. The lack of correlation between the various elements in the plot of *Cymbeline* (1609) gives a certain support to the theory that here Shakespeare was trying to produce a compound of telling situations, scenes of emotional variety, and the conventionally romantic heroine, such as the tragi-comedies which Beaumont and Fletcher were at that time making popular.³ However, if *Cymbeline* was written in emulation of *Philaster* (c. 1608), the time-schemes of the two plays exhibit the difference in the workmanship of their

¹ Compare Chap. III, p. 59.

² Commendatory verses upon *Volpone*, printed 1607.

³ A. H. Thorndike, *The Influence of Beaumont and Fletcher on Shakespeare*.

authors. The scenes of the latter are closely consecutive—the entire action might be comprised in a day, a night, and a day following—and the only inconsistency is in the impression conveyed that the page Bel-lario had served the Princess for a longer time than the plot permits.¹ In *Cymbeline*, on the other hand, there is none of this exact workmanship, although it contains many more definite references to the time-relation of events than Beaumont and Fletcher ever furnish.

Instead of showing an action of brief duration, Shakespeare requires that long journeys be undertaken, for which he does not allow adequate intervals. During 'the day or two or longer' of Lucius' stay in England (3. 1. 79), in which Imogen 'hath not appeared before the Roman' (3. 5. 30), the distance between England and Rome is twice traversed, once by Iachimo going from England to Rome, and once by the post bringing a letter from Rome to Pisanio; word from the Roman Emperor, too, has reached Lucius. It has been suggested that Rome is to be considered as 'behind the scenes, in the green room.'² Imogen has already gone to Wales when the Roman ambassador leaves her father's court; for two nights together she sleeps on the ground before she is taken in by kindly foresters (4. 6. 2.), and Cloten, who followed her from court as soon as she was missed, arrives just after she is left for dead: yet she is presently found by the Roman general, who in the few days since Imogen

¹ Compare the analysis in Appendix V. This inconsistency is probably the result of collaboration; for though the greater part of 3. 2 is assigned to Beaumont, verse-tests suggest that lines 60-70 are one of Fletcher's touches. Oliphant, *Englische Studien*, vol. 14.

² Daniel, *Trans. New Shak. Soc.* for 1877-79, p. 240.

was missed has had time to send word to Rome of Cymbeline's attitude (3. 7), and to be furnished with an army composed of troops from Gaul and of Roman gentry (3. 7, and 4. 2. 337). After Pisanio has left Imogen alone in the woods of Wales, sufficient time passes with him to permit him to wonder that he has not heard from Posthumus in Rome in answer to the message that Imogen has been killed according to directions (4. 3. 36). Posthumus, on his side, has actually received the bloody handkerchief which Pisanio sent to him, and has come to England among an army of 'Italian gentry.' These inconsistencies are evidently attendant upon the incomplete fusion of different elements in the plot: the story of the persecution of the faithful wife, taken directly from one of Boccaccio's Second Day stories in the *Decameron*, had the long time required for journeys to distant places; but the fairy story of Snow-white, her wicked stepmother, her adventures with the kind forester, and her deathlike sleep, had nothing to suggest the lapse of such a period. The condensation of three hours of time into Iachimo's forty-line soliloquy in Imogen's chamber (2. 2) has already been pointed out.¹

The Winter's Tale (1610-11) presents a time-scheme quite unlike those of Shakespeare's previous plays, for in it there is an interval expressly stated to be sixteen years in length, and emphasized by the appearance of Hermione's daughter as a young lady. The lapse of these sixteen years is so integral a part of the *Historie of Dorastus and Fawnia*² that in dramatizing the story the years could not be compressed, as were the seventeen of Macbeth's reign. There seem to be no inconsistencies in the handling of time.

¹ Chap. I, p. 18.

² Robert Greene, *Pandosto, The Triumph of Time* (1588).

The time-scheme of *Pericles, Prince of Tyre* (1607-8), which is attributed to Shakespeare with doubtful propriety, is similar in that it has a gap of fourteen years, bridged by a chorus-effect. In addition, it has three intervals of about a month each, one of eight or nine months, and another of about three months. Its technique in the treatment of time has more in common with such a play as Heywood's *The Golden Age* than with any other of Shakespeare's plays. However, if critics have succeeded in picking out the Shakespearian portion,¹ the gap of fourteen years was inherent in Shakespeare's conception. In the Elizabethan period, *Pericles* was notorious for its poor technique; Ben Jonson pointed with special scorn to 'some mouldy tale like *Pericles*.'²

In *Henry VIII* (1611-13), on which Fletcher probably worked with Shakespeare, there is a double-time movement produced by the effect of immediate connection given to the scenes. The first and second acts must be closely sequential, for at the end of the former the King orders 'the present trial of Buckingham,' and at the beginning of the latter Buckingham appears on his way from his trial to the Tower and to execution. Latter events, however, show that months must have elapsed here, for all the learned clerks in Christendom have been consulted on the matter of the divorce; Campeius, sent by the Pope at the King's request, has come as one general voice to decide the matter; and the King has progressed far in his acquaintance with Anne, whom he met for the first time in Act I. A double-time movement exists in 3. 2 alone, for in the latter part events are treated as having come to pass, which in the first part of the scene

¹ Fleay, *Trans. New Shak. Soc.* for 1874.

² An Ode: 'Come leave the loathed stage' (1629-30).

were still in the future: Cranmer, who at the opening of the scene is present in England only in his opinions (his letters), is said to be returned and to have been made Archbishop of Canterbury; and the marriage of Anne changes in the course of the scene from court-rumor to an open secret, for the Lady Anne

This day was view'd in open as his queen,
Going to chapel; and the voice is now
Only about her coronation. (3. 2. 403)

In the next scene, the coronation-procession crosses the stage. The action extends from the time that Henry first met the Lady Anne to the birth of the Princess Elizabeth. The treatment of time in this play is distinctly in the manner of Shakespeare; for Fletcher does not deal in long illusory intervals, nor in numerous references to the time of day.

From a study of the use of the time-element in Shakespeare's plays, it appears that there were two effects for which Shakespeare habitually sought, in the repeated use of which his work is distinct from that of his contemporaries, especially those among the earlier Elizabethans: one was an appearance of concreteness in the time-projection of single scenes; the other, a semblance of close continuity in the sequence of scenes, whatever might be the duration of the action. One enforced the impression of reality, and the other that of unity and coherence. Owing to the first, we find cases of dramatic condensation standing out boldly; owing to the second, we find inconsistencies in the time-arrangement of his plays, frequently of considerable magnitude, permeating his whole work. Furthermore, it may be observed that over and over again he uses a series of allusions to the change in hour, in order to create a feeling of expectancy and suspense.

It seems reasonable to suppose that in looking over these plays Shakespeare noticed their inconsistencies; a master of dramatic technique should not be credited with less power of perception than his readers. It would follow thereupon that he was not in the least disturbed by the presence of discrepancies, so long as they did not startle an audience. The alteration in *The Merry Wives of Windsor* from the version in the Quarto to that in the Folio shows that when it would have been easy to eliminate an inconsistency, it was thought necessary merely to obscure it.¹

Whether or not Shakespeare worked upon a conception of double-time with conscious art is a question not susceptible of demonstration. When Christopher North² set forth his exposition of double time, he said of Shakespeare: 'I verily believe that if you or I had shown him the time, tied up as it is, he would have said, "Let it go hang. They won't find out; and if they do, let them make the best, the worst, and the most of it. The play is a good play, and I shan't spoil it with mending it."' In this regard one may take either of two positions. It is possible that by observing that certain kinds of inconsistencies are not perceived by an audience, Shakespeare consciously evolved a system of art by which he might use these inconsistencies as a means of dramatic effect. From this point of view, the plays which reveal Shakespeare's method most clearly are *The Merchant of Venice*, *Troilus and Cressida*, *The Merry Wives of Windsor*, and *Othello*; for in each of these the long time might have been consistently portrayed, had Shakespeare so chosen, in perfect accord with the manner of representing time

¹ Compare p. 115.

² John Wilson, *Dies Boreales VII*, Appendix III, p. 31, *Trans. New Shak. Soc.* for 1877-79.

in the plays which he was then writing. On the other hand, one may hold that because the treatment of time is entirely subsidiary to the matter of the dramatic conflict, and because in most cases the genesis of the inconsistencies becomes evident in the study of sources, it was without full consciousness of its subtlety that Shakespeare let the double-time movement slip into his plays. In other words, when Shakespeare introduced new elements into a plot which he had taken ready-made, there sometimes came along with these new elements suggestions of time not in accord with the former order of things, which incidental inconsistencies were not observed until after they had established themselves. It has been pointed out that in *Macbeth* the long-time elements go back directly to the source; to have adopted the full extension of Holinshed's story would have been entirely out of harmony with the habit, which Shakespeare had at that time, of confining his plays to a duration of two or three months. The discrepancies in *The Taming of the Shrew* appear to have been merely one of the results of the introduction of new material into the plot of *The Taming of a Shrew*—a case of new wine and old bottles. In *Hamlet*, the inconsistencies in time, far from being an integral part of the artistic conception, are concerned with such incidental matters that the clearing away of all the temporal difficulties would have no appreciable effect upon the action. The compression of the events of long reigns necessary in the writing of the history-plays tends to confirm the supposition that, however much Shakespeare became aware of the inconsistencies, the double-time movement, as a system of dramatic art, was unconscious in its origin. In giving expression to a great idea, the subsidiary details usually arrange themselves with-

out requiring from the creator particular consideration for each.

It is possible to hold both positions—to believe that in some plays the juggling with time was conscious art, and that in others it slipped in quite accidentally. However, from what we know of the process through which some of Shakespeare's plays came into being, of the prevalent carelessness of detail among the Elizabethans, and of the manner in which things greatly conceived are executed, it seems that the simplest adequate explanation is that the phenomenon of double time came into use without deliberate forethought on the part of Shakespeare or any other of the dramatists who employ it.

CHAPTER VII.

METHODS OF THE LATER ELIZABETHANS.¹

In the first years of the seventeenth century the Elizabethans made great advances in dramatic technique. The effort to surpass what had been done, and the theories of the drama disseminated by Italian and Dutch scholars, directed attention to details of construction. The changes from the methods of the earlier Elizabethans were essentially of three kinds: there were tendencies to discard the long interval, to diminish confusion in time-schemes, and to refer frequently to the hour or day of the action. All three tendencies are not usually evinced in the work of any one dramatist. Attention to the interval and to consistency mark the plays of Fletcher, regard for specific references to time is noticeable in those of Heywood, while care for all three appears in Jonson's.

Three schools of dramatists are represented in the plays which were being acted in the London theatres at the opening of the seventeenth century. The scholarly writers, Jonson and Marston, were endeavoring to observe the unity of time; and other writers somewhat less precise in their art, like Beaumont and Fletcher, were showing considerable respect for this principle of technique. Shakespeare and Middleton, however, were merely seeking an effect of continuity which should not involve the restriction of the action to one or two days, or even one or two weeks. The

¹ The name Elizabethan is used here for the entire period of dramatic work from 1559 to 1642.

popular playwrights with still less care for refinement in technique, like Heywood and Dekker, were presenting stories just as they found them, regardless of breaks in the sequence of events. Before reviewing the practices of individual dramatists, it may be well to discover what changes in construction may have appeared in the types of plays which were common early in the period: chronicle-history, realistic and romantic comedy, and popular and academic tragedy.

The Elizabethan drama throughout its course was strongly marked by the methods with which it started on its way. Despite the advance in technique which characterized the more sophisticated age, plays of long duration and confused time-references were continually appearing. For instance, Webster's *Duchess of Malfi* (c. 1617) deals with the matter of three or four years, Barnabe Barnes' *The Devil's Charter* (c. 1606) covers eleven years, *Pericles, Prince of Tyre* (c. 1608) runs through sixteen years, and Heywood's *A Royal King and a Loyal Subject* (c. 1618) requires the lapse of at least one year. Indeed, epic structure characterized practically Heywood's entire work. Furthermore, confusion in time seems to have passed unnoticed in such late plays as Middleton's *A Fair Quarrel* (c. 1616), Ford's *'Tis Pity* (c. 1627), and Heywood's *The English Traveller* (1632). The phenomenon of double time appears almost as frequently among the later as among the earlier Elizabethan plays.

The history-plays, however, written about the year 1600, exhibit a change in method, since they do not present the loose, long-time construction which had characterized plays of this type ten years earlier. In *The Downfall of Robert Earl of Huntington*, Part I (1598), the expulsion of Bishop Ely by Prince John in 1191, and the return of King Richard to England in 1594,

are brought within a fortnight by the close continuity in the affairs of Robin Hood and Maid Marian.¹ *The True and Honorable History of the Life of Sir John Oldcastle*, Part I (c. 1588)², is not of the biographical type that its title suggests; its action may easily be compassed in three weeks, and its references to time are very definite. The non-extant plays, *The Life of Wolsey* (1601)³, and 1 and 2 *The Rising of Wolsey* (1601-02)⁴ were probably not biographical chronicles of the rambling type of *Cromwell* (c. 1592),⁵ judging from the construction of similar plays by the same authors. Middleton's *The Mayor of Queensborough* (c. 1597), which purports to be historical in character, treats time in a loose, epic manner; but *The Birth of Merlin* (1597-1607)⁶ brings the confused, disjointed, legendary history with which it deals into a rather close sequence. Though Chapman's plays on *Charles, Duke of Byron* (c. 1605; p. 1608) have the structural faults of the older chronicles, those which he wrote about *Bussy d'Ambois* (c. 1601; c. 1604; p. 1607, 1613)

¹ Munday. Prince John quarrels with the regent Ely just after Robin Hood and Maid Marian have escaped from him (2.1), and assumes the crown before Robin Hood has set up his rule in Nottingham Forest (3.2). When John takes the crown, he banishes Maid Marian's father, Lord Fitzwater, and sends Ely a prisoner to Nottingham; and both Fitzwater and Ely (who escaped from the sheriff) have newly arrived in the Forest of Nottingham, when King Richard appears on the scene to distribute pardons and rewards appropriately.

² Munday, Drayton, Wilson, Hathaway. Compare Brooke, *The Shakespeare Apocrypha*, Introduction, p. xxvi.

³ Munday, Chettle, Drayton, and Smith.

⁴ Part I, Chettle, Drayton, Munday, and Smith; and Part II, Chettle and Rowley. Compare Schelling, *Elizabethan Drama* 1. 253.

⁵ Compare Chap. V, p. 66.

⁶ Rowley (?). Compare Brooke, *The Shakespeare Apocrypha*, Introduction, p. xlv.

are concentrated on single situations. *Henry VIII* (c. 1612)¹ requires a lapse of time in accord with the history-plays of a preceding decade. The manner in which the younger dramatists dealt with historical material is well illustrated in Fletcher's *Bonduca* (c. 1615): the crisis at the end of Bonduca's reign was selected for the play, and the entire dramatic action brought within three consecutive days. In *Perkin Warbeck* (1633), however, Ford reverted to the earlier methods of handling the time-element. When, early in the seventeenth century, the chronicle-history plays became amalgamated with the other types—tragedy, tragi-comedy, and romantic comedy—the epic interval became a slighter factor in dramatic technique.

The development of realistic comedy, a kind of play in which the short dramatic action is inherent, makes the change in methods of construction pronounced. The comedies of Jonson confine their actions to one day, frequently even to a few hours; those of Beaumont and Fletcher, if not so restrained, avoid conspicuous violations of the unity of time; and those of Middleton require no long intervals.

However, comedy tended to transgress the limit of one day, except in the more or less studied work of Jonson, Marston, and Brome. Only one of the comedies for which Fletcher was individually responsible strictly observes the unity²; no one of Middleton's comedies is exactly regular, and Chapman sometimes went so far as to let an action extend over ten days.³

A time-scheme representative of a large number of

¹ Compare Chap. VI, p. 132.

² *The Chances* (c. 1615). Beaumont is usually credited with a share in *The Woman Hater* (c. 1606), which also satisfies the stricter interpretation of the unity of time.

³ *The Gentleman Usher* (c. 1602).

comedies of uncertain authorship occurs in *The Puritan Widow* (1606), a play of the *Shakespeare Apocrypha*, which presents definitely three consecutive days, beginning with Tuesday, July 15 (3. 5. 291). An appointment for conjuring is made for 'to-morrow just at hie noon' (3. 5), the imposture is carried out at the widow's house just as the dial marks the hour of twelve, and the widow's wedding is prepared for the following morning, for, when the cheat is discovered, Moll tells her lover that 'the moon has changed since yesternight' (5. 4). In *The London Prodigal* (c. 1603)¹, another play attributed to Shakespeare, the treatment of time is similar: three days are presented, with an interval of several between the second and third, and the references to time are precise. However, *The Merry Devil of Edmonton* (c. 1600), a popular comedy which has been ascribed to Shakespeare with very little reason, observes the unity strictly: the action extends from breakfast of one day to breakfast of the next, its progress through the day and night being skilfully indicated. And Lodowick Barry called attention to the virtue of his comedy, *Ram Alley, or Merry Tricks* (c. 1609)²,

in

Observing all those ancient streams,
Which from the Horse-foot fount do flow,
As time, place, person.

¹ It is to be noticed, in connection with the suggestion that Marston was the author, that none of Marston's uncollaborated comedies thus violates the unity of time. Compare Brooke, *The Shakespeare Apocrypha*, Introduction, p. xxix.

² Heywood has been suggested as the author by Hazlitt and Lamb, and Drayton by Fleay and Ulrici; the treatment of time is so unlike that in any of Heywood's plays that it should suffice to discredit Heywood's claims.

In the field of romantic comedy and tragicomedy, the tendency to shorten the duration of the action was not so general. While Beaumont and Fletcher brought their plots within the compass of a few days, Heywood and Decker made no special effort to secure continuity; *Philaster* and *A King and No King* were rivaled in popularity by plays requiring the lapse of years, like *The Winter's Tale*, and the much criticized *Pericles*.

In tragedy, the later Elizabethans seems to have valued concentration highly, and, at the same time, to have had a full sense of the difficulty in composing plays which should at once convince and observe the unity of time. Jonson and Webster each confessed his inability to attain classical excellence with the preservation of any popular delight¹; in comedy, it was a much easier matter. The epic manner was abandoned, however, except in a few cases. The effort to focus the action on a single struggle, and the feeling that the punishment should follow directly upon the crime, were conducive to short duration. A notable example of the new art is found in *The Maid's Tragedy* (c. 1609), the thirty-six hours of action in which are in striking contrast with the epic order of events in *Antony and Cleopatra* (1607-8), a tragedy arranged as were the chronicle-histories of the preceding decade. Beaumont and Fletcher, Marston, and Middleton succeeded in producing tragedies concentrated into a few consecutive days, but Heywood, Webster, Massinger, Ford, and Shirley admitted in theirs lapses of weeks, months, and even years. Jonson was obliged to sacrifice his ideals to the extent of letting weeks slip away within his tragedies. Shakespeare's practice was somewhat of a compromise: he

¹ Prefaces to *Sejanus* and *The White Devil*.

sought to attain continuity and concentration without sacrificing the reasonable, natural progress of events.

Two current types of dramatic construction are presented in *The Miserieis of Enforced Marriage* and *A Yorkshire Tragedy*, two tragedies of unknown authorship which appeared about the same time (c. 1605): the former maintains the rambling epic order of presentation, while the latter develops only the crisis of its story, thus confining the action to a few days.¹ A later tragedy, *Revenge for Honor* (c. 1624), registered under the name of Glapthorne, exemplifies the stricter ideas in dramatic technique better than most of the tragedies by more prominent authors. The action is of such consecutive nature that it must occur within twenty-four hours: it is 'to-night' that the troops are to march (2.1); this night Prince Abilqualit is found with Caropia, the night watch is then broken up (3.2), and when Abilqualit is haled before the king by Caropia's angry husband, the catastrophe ensues immediately. Chettle brought the action of *Hoffman* (1602) into six days, with one interval of a few days, but not without introducing suggestions of double time.²

During the last two decades of the Elizabethan period, tragedies seem to fall further away from the ideal of regular construction: Shirley's, Massinger's, and Ford's extend over months. Nevertheless, in the following period, that of the Restoration drama,

¹ Between Scenes 2 and 3 the Wife must have time to visit her uncle in London, thus dividing the action into two days.

² The interval occurs between Scenes 2 and 3 of Act IV: the Duchess Martha has time to reach Dansic after hearing of her son's death, and dismal accidents have happened since the late death of Duke Ferdinand. Lucibell must recover from her apparently mortal wounds, so that she can rush about actively on the day following the midnight murders, and yet Hoffman has not heard that she has survived until she appears on the stage (4.1).

tragedy swung back into stricter modes of construction upon the impetus of the regular French drama.

Elizabethan playwrights were not brought into intimate touch with the laws deduced from the classical practices until the very end of the sixteenth century.¹ There was no particular attention paid to the time-element in the school-drama, even in such a centre of learning as Oxford: the Parnassus plays, which were considered at Oxford great successes, were entirely unaffected by the rule of time.² In the *Pilgrimage to Parnassus* (1598), a scholar who starts for Parnassus in the first act remarks, at the sight of the hill and laurel grove,

Nowe ends the travell of one tedious daye,
In four years have we paste this weary way. (5.1)

The Return from Parnassus (1601-2), both in Part I and in Part II, requires the lapse of weeks, although no clear notes of time are given. At the end, Ingenioso apologizes, probably without any real conviction of delinquencies, to the gentle wits,

Who kenne the lawes of every comick stage
And wonder that our scene ends discontent.

The hits upon contemporary playwrights do not bear upon points of technique. Two later college plays, *Narcissus* (acted Oxford 1602) and *Lingua* (printed 1607)³, observe the unity of time; the little

¹ Cf. p. 44.

² *The Pilgrimage to Parnassus* was acted at Christmas 1598 at St. John's, 1 *The Return from Parnassus* in 1601-2, and 2 *The Return* in 1602.

³ John Tomkins. In the first act:

The blushing childhood of the cheerful morn
Is almost grown a youth, and overclimbs
Yonder gilt eastern hills.

(1. 5)

and at the last,

Judicious friends, it is so late at night
I cannot waken hungry appetite.

farce, *Narcissus*, could hardly be arranged otherwise; but special pains seems to have been taken to make it clear that the action of *Lingua*, a long morality, extends merely from morning to night.

Academic plays, regular in plot, similar to Daniel's *Cleopatra* (1594), were still written. In two tragedies, *Alaham* (1600) and *Mustapha* (1606), Fulke Greville preserved the classical unities scrupulously: no allusions to time occur. In *Alaham*, in which Greville has even refrained from introducing more than two speakers on the stage, the restriction in time is accompanied by gross improbabilities. It is rather curious, however, that the four *Monarchic Tragedies* (1603-7) by William Alexander Stirling, declamatory pieces of the Senecan order, should be wildly epic in their handling of time. It is possible that *Julius Cæsar* is within the bounds of the unity, but *Cræsus* portrays the fortunes of that monarch from his interview with Solon to his death at the hand of Cyrus of Persia; *Darius* is equally lengthy in action, and *The Alexandrian Tragedy* details through years the contentions centered in the royal family of Macedon. In *The Brittish Hercules* (c. 1610), the unity of time is observed, though not so rigorously as in its model, Plautus' *Amphitruo*. Randolph's *The Muse's Looking Glass* (c. 1634) requires that the time of the action shall be no longer than that of presentation. In *The Tragedy of Nero* (c. 1624), however, we find some widely read scholar writing with no regard for the prescriptions of classical art. Thomas Nabbes, in his *Hannibal and Scipio* (1635), treated a subject from Roman history with all the freedom in technique with which Lodge had handled the wars of Marius and Sulla.¹

¹ *Wounds of Civil War* (1587-90).

After the close of the sixteenth century, observance of the unity of time was not confined to the academic stage, nor to plays reminiscent of the Latin drama. A review of the practice of the greater dramatists displays best the progress in technical skill, and the variety of methods. It was largely through the influence of Jonson that classical ideals of art were held up to the dramatists whose plays the general public wished to hear.¹

Jonson's practice in comedy harmonized with his theories concerning dramatic excellences. *The Case is Altered* (c. 1597), in which the action extends over several weeks, was written before Jonson had assumed his distinctive position, and the violation of the unity in *Eastward Hoe* (1604) may have been due to either of the other collaborators. *Every Man in His Humor* (1598) requires eight hours, and *Every Man Out of His Humor* (1599) a day and a half. *Cynthia's Revels* (1600) is well within the unity of time. *The Silent Woman* (1609) needs but three and a half hours; Dryden commended it highly for its 'regularity' in time.² In *The Alchemist* (1610), also, the duration is precisely that of presentation. The action of *Volpone* (1606) falls within one day, although with a greater sacrifice of probability than in any other play of Jonson's.³ *Bartholomew Fair* (1614) opens early in the morning, and ends late in the evening of the same day. The unnatural acceleration of events necessitated by this regard for classic unity gave an air of artificiality to all of Jonson's comedies.

The construction of the two tragedies, *Sejanus* and *Catiline*, in which Jonson was unable to enforce an

¹ Cf. p. 44.

² 'Essay on Dramatic Poesy,' *Essays*, ed. Ker, 1. 183.

³ Compare Lounsbury, *Shakespeare as a Dramatic Artist*, pp. 83-66.

observance of the classical time-scheme, shows that some care was taken to make the time-movement distinct. *Sejanus* (1605) presents, consistently, four days, with two intervals of several weeks each.¹ In the last scene the dramatic condensation is notable: some sixty lines after Sejanus has been hurried out of the

¹ Sejanus is promised 'a private meeting this day' with Livia, the wife of Drusus (1. 2); from this meeting, in which the death of Drusus is plotted, Sejanus is called away by a request to attend the Emperor Tiberius (2. 1); and in the next scene Sejanus appears before Tiberius (2. 2). Drusus' death probably occurs on the following day, for the blow given to Sejanus is spoken of as 'of late,' rather than 'to-day.' When the report is brought to Drusus' friends, the Senate is on the point of sitting (2. 4), and directly after the meeting of the Senate (3. 3) Tiberius goes into the country, leaving Macro to watch Sejanus (3. 2-3). An interval follows, lasting weeks or months, during which Tiberius lives in the country, Sejanus visits him, on one occasion saving his life, and the people of Rome receive numerous conflicting letters regarding the date of Tiberius' return. Owing to an oversight in combining sources, Jonson has let Latianus say that Cæsar is at Rhodes, when he seems to be at Capræ (4. 3). The scenes of Act IV then seem to fall in one day. In 4. 3 Sabinus is seized for speaking treason; in 4. 4 Macro sees him carried away in fetters, and plans to hurry away with Caligula to the Emperor at Capræ; and in 4. 5 the execution of Sabinus and the flight of Macro and Caligula are reported. After Act IV, there must come a second interval in which Macro goes to Capræ and returns to Rome, staying long enough to be able to report that Caligula 'lingers yonder 'bout Capræ in disfavor' (5. 6). The events of the last act begin at midnight, and end in the morning at an early meeting of the Senate. Macro says that he reached Rome 'about the noon of night' (5. 6); in 5. 2 it is reported that Macro arrived 'some half hour since, . . . and by night too!'; in 5. 3 it is determined to keep the watch in arms when morning comes, and to have the Senate sit so early that no one shall notice the maintaining of the guard. In 5. 4 Sejanus hears that the Senate is summoned for 'this morning,' and in 5. 10 the ruin of him 'that this morning rose so proudly' is completed.

senate-room, Terentius recounts the tumult which has since arisen among the people, the despoiling of the statues, and the tearing to pieces of Sejanus' dead body; and the account is hardly finished when a messenger arrives with news of the murder of Sejanus' children, the bestowal of their bodies, the discovery of them by their mother, and the complete change in the mind of the populace.

In *Catiline* (1611), Jonson found greater difficulty in compressing historical events. The occurrence of intervals is suggested more vaguely than in *Sejanus*, and an indubitable double-time movement appears in the latter part of the play. After the first day of the action,¹ there is an interval in which the election of the consul is held, which may involve the passing of a few hours, or of many days. The scene in which Cicero assumes the office of consul (3. 1), that in which Fulvia discloses to him the conspiracy of Catiline and Curius agrees to be an intelligencer (3. 2), and that of the meeting of the conspirators at Catiline's house (3. 3), may or may not all be on the same day. After these scenes a double-time movement enters the play: on one hand, there is abundant evidence that the action is concluded two days later; and on the other, that the affairs of Catiline's party require the passing of weeks.

At the meeting by night in Catiline's house, the conspirators plan to murder Cicero early in the morning, and 'it draws toward morning' when Fulvia goes to warn Cicero of his danger (3. 3); the porter at Cicero's door protests that he will not let any one in till day, and the would-be assassins shift away, glad 'the darkness hath conceal'd us yet!' (3. 5); in the

¹ Acts I and II.

Senate, Cicero announces: 'Two undertook this morning, before day, to kill me in my bed'; and after the famous oration which follows, Catiline is sent into banishment (4. 2). As Catiline leaves Rome, he urges his friends to keep the Roman hearts which 'you had yesternight'; the moment that Catiline leaves the stage, Lentellus announces that he has dealt with the Allobrogian ambassadors, and that they will meet him 'soon at Sempronia's house' (4. 3). When Cicero confers with these Allobroges, they tell him, 'We are to meet anon at Brutus' house'—Brutus is the husband of Sempronia—and Cicero instructs them to say they are 'this evening to depart Rome' (4. 4). The following morning, the senators open the letters taken from the ambassadors as they were leaving Rome, letters given to the ambassadors 'at Brutus' house last night' (4. 5); the tumult caused by the seizing of the conspirators hastens upon them the sentence of death; and the penalty has just been decreed when news of Catiline's defeat and death reaches Rome (5. 6).

The suggestions of the lapse of a much longer period of time are equally conspicuous. In the arraignment of Catiline, Cicero mentions former speeches against Catiline, plots discovered recently, and 'twenty days' during which a decree has been withheld—references which imply that considerable time has passed since Cicero's election. Some more time seems to elapse between the banishment of Catiline and the exposure of the conspirators at home, for in the interim Cæsar says, 'I ever looked for this . . . when Catiline was gone,' Crassus remarks, 'I gave them lost many days since,' and both confess to having 'of late' plied Cicero with intelligences (5. 2). When the letters of the conspirators taken from the Allobrogian Amba-

sadors are opened in the Senate, Cicero says, 'Since my casting Catiline out, . . . I have spent both days and nights in watching what their fury and rage was bent on' (5. 4). Even the circumstance that letters were being sent to Catiline suggests the lapse of more than one day since his departure from Rome. Catiline has time to go from Rome to Fesulæ (Fiesole), to gather an army, and to fight a desperate battle with Petreius, and news of the victory has time to reach Rome, before the conspirators receive their sentence—affairs for which even two weeks would seem scant enough.

The occurrence of double time in this labored tragedy of Jonson's is significant, because it shows how insidious are inconsistencies when fidelity to sources is combined with regard for dramatic continuity. No one, probably, would suspect Jonson of intentionally imposing on his audience a cunning *legerdemain* in his time-references.

Marston, who with Jonson and Chapman represents the school of conscious effort, has brought the actions of all except one of his plays, the last, within the compass of two days. In this respect Marston's practice is notable, for he was the first of all the Englishmen writing under the influence of Seneca to represent the element of time in a manner at all like that of the Latin drama. In *Antonio and Mellida* (acted 1599), Part I, Antonio, in the disguise of an Amazon, directs Mellida to fly from court that night; her father, who is at once alarmed, succeeds in capturing her soon after she has reached the open country, and tells her that to-morrow morning he will marry her to Galeatzo; the wedding is about to take place when Antonio and his father give themselves up to their enemies, and Mellida is bestowed upon Antonio as a reward for his

courage. In Part II, the time-references are very explicit. The clock strikes two, as, early in the morning after Mellida's wedding, her father tells her that he has murdered both the father and the friend of Antonio. At five o'clock in the morning Antonio's mother arrives (1. 2), and Antonio has just risen when he finds his father and his friend dead, and his bride accused of unfaithfulness. When Antonio hears Mellida protest her innocence, 'T is supper time' (2. 2), and when his father's ghost appears the clock has struck twelve (3. 1). From Antonio, the ghost goes to put revenge into the mind of Antonio's mother, who is planning to marry Mellida's father 'to-morrow' (3. 2). Antonio attains his revenge at a masque given the following evening in honor of the wedding.

Of *Sophonisba* (acted 1603) Marston says in a note to the second quarto: 'I will present a tragedy to you which shall boldly abide the most curious perusal'; and in it he had ingeniously compressed the action into fewer than thirty-six hours. On his wedding night Massinissa is called from his bride, Sophonisba, by a summons to arms; there follows for him a day on the battle-field, at the end of which he promises the Romans, 'Before morn . . . Syphax shall tremble,' and for Sophonisba, an adventure with Syphax by night; on the morning following, Massinissa bears Sophonisba's dead body to the Roman camp.

The Insatiate Countess (1610-13), which probably underwent revision at the hands of William Barkstead, has a longer duration than any other of Marston's plays—five consecutive days—and, in the story of Isabella, contains some indications of double time. The time-movement of the two stories is admirably correlated. When Roberto, Count of Cyprus, woos Isabella, she promises to become his bride 'the next

rising sun' (1. 1); at a masque the next evening in honor of the wedding, she falls in love with the Count of Massino (2. 1), and on the following day elopes with him (2. 3). Nevertheless, Roberto speaks as if she had enjoyed life with him for some time:

When I was absent then her galled eyes
Would have shed April showers. (2, 4, 30)

Isabella is condemned to death only a few days after her elopement; it is at the masque in honor of her wedding that the two newly married gentlemen Rogero and Claridiana make appointments to lie in each other's houses 'to-morrow about six o'clock in the evening' (2. 1); that night they both confess to a supposed murder done in the street rather than admit their shame; and before they receive pardon through the explanations by their wives, Isabella is given the sentence of death for causing the murder of the Count of Massino (5. 1-2). Nevertheless, the deserted husband Roberto describes his life since Isabella left him as if he had suffered for some time:

And he, poor wretch, hoping some better fate
Might call her back from her adulterous purpose,
Lives in obscure and almost unknown life,
Till hearing that she is condemned to die . . .
(5. 1. 177)

The comedies of Marston all conform approximately to the unity of time. *The Malcontent* (1606) is clearly comprised in a day, a night, and a day, thirty-six hours, although the acceleration of events is most unnatural. The duration of *What You Will* (1600) is less than twelve hours, and *Jack Drum's Entertainment* (1600), probably Marston's reply to Jonson's attack in *Cynthia's Revels* (1600), is likewise in accord with laws of classical art. *The Dutch Courtezan* (1604) opens about mid-

night, runs through the following day, and into the morning of the next. In *Parasitaster*, or *The Fawn* (c. 1604) the duration is not so clear, although it seems not to exceed thirty-six hours.

The presentation of time in Marston's plays shows the traces of painstaking compilation. The short duration of the actions, particularly in tragedy, the approximate conformity to the rules of critics, and the distinctness of the time-movement, taken together, differentiate the work of Marston from that of almost all his contemporaries.

Chapman's classical study expressed itself in Plautian intrigue, in comedy, and in the Senecan hero-tragedy, rather than in the structure of his plots. His finest comedy, *All Fools* (1599), which is suggestive of Terence's *Heautontimorumenos*, extends over three days¹, although the plot might have been brought within the compass of one day with no more violence to probability than in the Latin comedies on which it was modeled. In his earliest comedy, *The Blind Beggar of Alexandria* (c. 1596), nearly a year must elapse, although there are few references to suggest at what points intervals may appropriately occur. *May Day* (c. 1601) and *A Humorous Day's Mirth* (1597-8) obey the unity of time; their very titles are significant. *The Gentleman Usher* (c. 1602), however, expressly requires a duration of ten days, three in action, and seven in an interval at the end of which the arrow comes out of Strozza's wound.

The collaboration of Chapman, Jonson, and Marston in *Eastward Hoe* (1604) differs from that of Dekker

¹ Rinaldo reminds Costanzo that 'last day' he had taken Gratiana into his house (4. 1); after she is transferred to Marc Antonio's house, Costanzo hears where his son lodged 'last night,' and what Marc Antonio saw 'this morn' in Gratiana's room (5. 1).

and Webster in *Westward Hoe* (1603-4) and *Northward Hoe* (1605), in so far as confusion in time affected the latter plays. In *Eastward Hoe* the action runs distinctly through five days, the last being separated from the others by an interval of perhaps several weeks.¹ The length of the action so contrasts with the observance of the unity of time in the comedies which Jonson and Marston were writing individually, that it is reasonable to conjecture that the plot owed its outlines largely to Chapman. However, in a collaborated play each of the authors may have felt less responsibility for the violation of 'comic laws' than in work for the deficiencies of which he was individually responsible.

None of Chapman's tragedies, however, exhibit a regard for the unity of time. In *Bussy D'Ambois* (1595-1600) the action is more concentrated than in any other, but there are inconsistencies suggesting a double-time movement. The action is of so consecutive a nature that it must fall within two days²:

¹ Gertrude lives on the pawn-value of her gown, coach, and jewels until she is destitute, and Sir Petronel, Security, and Quick-silver serve in prison till they are reformed (Act V).

² The duel for which Bussy rushes out at the end of Act I is reported at the beginning of Act II, and Bussy is pardoned for the murder of six men. As soon as Tamyra hears of the pardon, she admits in a soliloquy that she so loves Bussy that she now must make a friendly Friar her agent to him. Her husband tells her that he must be away this night,—'This night yet bear with my forced absence, . . . with the sun I'll visit thy more comfortable beauties.' As he leaves her, he says. 'T is late night now indeed.' Though Tamyra did not know of her husband's intended absence until now, she is already expecting Bussy, and presently he arrives. Tamyra shows Bussy a letter (Act II). In the morning Bussy leaves Tamyra with vows of love, the Friar says, 'Come, son, the morn comes on,' and her husband arrives: 'Good day, my love; what, up and ready too!' When Tamyra's maid, Pero,

on one day Bussy is introduced to the King, the Duchess of Guise, and Tamyra; and on the night of the next day he is killed in the house of Tamyra. Yet there are suggestions of the lapse of a much longer period of time. The Duchess of Guise complains that D'Ambois neglects her . . . and is therefore suspicious that some other lady has entertained him (3. 1). The Duke of Guise speaks as if Tamyra had an opportunity to entertain D'Ambois frequently:

Go home, my lord, and force your wife to write
Such loving lines to D'Ambois as she used
When she desired his presence. (4. 1)

When, on the day following Tamyra's first offense with Bussy D'Ambois, the Friar invokes a secret spirit to know what is on the paper with which Monsieur had just taunted Tamyra's husband, the Friar seems to have been agitated over the matter of the paper for a full day. He says,

From the last night's black depth I called up one
Of the inferior ablest ministers
And he could not resolve me, (4. 1)

and the spirit, 'being called thus late,' reproaches the Friar for

betrays her mistress to Monsieur, she says, 'this last night, my lord lay forth, and I . . . saw D'Ambois and herself reading a letter.' The women have hardly left the stage before Monsieur sends for Tamyra's husband, who has gone to a banquet. Shortly afterwards, Monsieur and Bussy go to join the banqueting party (Act III). At the banquet Monsieur suggests Tamyra's guilt to her husband, Tamyra in rage declares, 'I will write to Monsieur,' and presently her maid appears with the letter to Monsieur. In the Friar's show the maid is seen to deliver the letter to Monsieur, who is telling Tamyra's husband about her relations with Bussy (Act IV). Tamyra's husband then carries out the suggestions of forcing Tamyra to send to Bussy to make an appointment, and in consequence Bussy that night is lured to Tamyra's rooms and killed.

slackness, not t' invoke our powers
When first your acts set forth their effects.

The Revenge of Bussy D'Ambois (c. 1604) is less concentrated in action, and less definite in allusions. The presentation of time in 1, 2 *Conspiracy and Tragedy of Charles, Duke of Byron* (c. 1605) is entirely vague, and is broken by long intervals. *The Wars of Cæsar and Pompey* (1604-08) impresses the reader with rapidity of action by the frequent use of such expressions as 'to-day,' 'this day,' and 'this morn,' and by omission of references to the lapse of time required for the contention in the Senate, the first success of Pompey, the later victory of Cæsar, the death of Cato, and the murder of Pompey. The events in all of Chapman's tragedies, except *Bussy D'Ambois*, are shadowy in their outlines.

Chapman showed only a slight regard for unity in time, but the dramatists of the more popular school had none at all. Neither Heywood nor Dekker seems to have felt that there was anything undesirable in long intervals; both men permit breaks to occur in their plays which might easily have been avoided. From all 'the right happy and copious industry of M. Heywood,'¹ there has not come down to us one play in which the unity of time is observed. Dekker seems to have conformed to the rule of time only once, in the *Satiromastix* (1602), in which case he may have been influenced by Marston's stricter habits of construction, and by Jonson's methods in *Poetaster*.

Heywood changed very little in his dramatic technique during forty years of work. The extravagances were somewhat reduced, the duration of the actions tended to become shorter, and the number of concrete

¹ Webster, Dedication of *The White Devil*.

references to time increased, but the method remained essentially the same.

The longest of his intervals occur between the scenes from Greek mythology which he transferred from Ovid to the stage. In *The Golden Age* (c. 1595), Homer, in the office of a chorus, on one occasion instructs the audience, 'Think, kind spectators, seventeen summers past.' At the opening of the play, Saturn has no children; later, his second son, Jupiter, appears as a man; and, still later, his grandson, the child of Jupiter and Calisto, is presented on the stage large enough to force his mother to run before him. *The Foure Prentises of London* (c. 1594) must have a duration of nearly two years: Guy's supposed page has attended him 'a year or more.' This epic style of construction is continued in *The Rape of Lucrece* (c. 1603) and *A Woman Killed with Kindness* (c. 1603), but in each of these the references to time are more numerous than in Heywood's earlier work.

Shakespeare's method of giving his scenes definite places among the hours of the day is more closely paralleled in the work of Heywood than in that of any other dramatist who was writing in the very first years of the seventeenth century. In *The Rape of Lucrece*, the action moves rapidly and definitely from the point of Sextus' return from Rome to the end of the play. When he is welcomed home (2.5), his father gives him command of the siege of Ardea, a city twenty miles from Rome, and orders, 'This day you shall set forward' (3.1). Lucrece is reorganizing her household, 'now that your lord is absent' (3.4), when her visitors arrive. At the camp before Ardea, a soldier had remarked, 'The clock has told eleven' (3.2), and Lucrece's husband had said, when the officers rode from camp to try their wives,

It is now dead of night. . . .

Within this two hours we may reach to Rome. (3. 3)

When Lucrece urges that her husband 'repose this night' at home, Sextus insists, 'we must this night sleep by Ardea walls' (3. 4). Midway to camp Sextus turns back, promising his officers, 'To-morrow we shall meet' (3. 5); in Rome, he apologizes to Lucrece, 'I doubt I am a guest this night too troublesome'; Lucrece inquires for his health 'this humorous night'; and the sleepy servants carrying torches are reproved for making so much noise that their lady cannot sleep (4. 1). Sextus' servant is up 'betimes in the morning'—'What's o'clock, trow?'—to fetch his master's horse (4. 4). In camp, before Sextus arrives, Valerius astonishes the other officers by being up 'so early' (4. 6); Lucrece's messenger follows close on Sextus, and before night the house of Tarquin falls. This play upon notes of time during the eventful night gives the scenes a grip upon the imagination.

There is a somewhat similar emphasis, in *A Woman Killed with Kindness* (c. 1603), upon the change of hour during the night in which Master Frankford detects his wife's guilt. He explains at supper that he must be absent for the night. His wife has just exclaimed:

'Tis six o'clock already struck!

Go bid them spread the cloth and serve in supper. (4. 3)

Presently the gates are locked, and the servants go to bed, for 'tis eleven o'clock, already' (4. 4). Then Master Frankford returns softly:

So; now my watch's hand points upon twelve,

And it is dead midnight. (4. 5)

Shortly after, he gives the sinful wife two hours in which to gather up her personal belongings (4. 6).

The appearance of Frankford's two children in the discovery-scene necessitates that the duration must be full two years, although otherwise there is nothing, either in the story of the Frankfords or of Susan and Sir Charles, to suggest that intervals of many months have broken the action. Indeed, the affairs of Sir Charles seem to be of much shorter duration. On the day following Frankford's wedding, Sir Charles Mountford kills two of Sir Francis Acton's huntsmen in a quarrel, and is arrested for murder (1.3). On the following sessions-day, he obtains his release at the expense of his entire fortune, and accepts money from a Master Shafton, who is intent on obtaining Sir Charles' last piece of land (2.2). When next we see Sir Charles, his change of fortune seems recent—he complains, 'I am now enforced to follow husbandry,' and his sister Susan exclaims, 'O brother, here's a change'—and presently Shafton appears, demanding, in accordance with the plan previously announced, either his money or Sir Charles' land (3.1).

Sir Charles is again arrested, and Susan follows his direction in appealing to her uncle; but before she is obliged to report his refusal to help, her brother is liberated from prison by Sir Francis Acton. When Sir Charles realizes to whom he is indebted, he offers his sister Susan to Sir Francis (5.1), and after Sir Francis has taken Susan for his bride, all three go to visit the distressed Mrs. Frankford, the disclosure of whose guilt was apparently coincident with Sir Francis' offer of marriage to Susan.¹ The double

¹ Scenes 4.6 and 5.3 and the Frankford story are separated only by the two hours in which Mrs. Frankford gathers her personal belongings, plus the time in which she travels five miles from home. In 5.1 Sir Francis is about to celebrate his wedding, and in 5.2 Cranwell goes to inform Sir Francis of the affairs of the Frankfords.

time here is less tangible than in many plays, for, in spite of the apparent rapidity of movement in the story of Sir Charles, there is nothing absolutely to forbid the lapse of two years between Shafton's loan and his demand of the money (2. 2-3. 1).

In *The Wise Woman of Hogsdon* (1604?; p. 1638) there is the sort of confusion in time which frequently occurs in Shakespeare's plays.¹ When the second Luce takes service with the Wise Woman, the first Luce's wedding has been appointed 'for to-morrow morning'; yet that morning the second Luce exposes the things she has seen going on at the Wise Woman's house as if she had had the benefit of several days' observation (3. 1). After the wedding-ceremony, when young Chartley has just sent the first Luce home, and has exclaimed that he has 'not been married this six hours'—it can hardly have been one hour—the first Luce re-enters the stage complaining that, owing to the secrecy of the marriage, she is suffering shame from gossip, and her father cries out that his name is 'thus canvassed, and thus tossed' (3. 2). References to time are especially conspicuous in the last two acts of the play. The structure of the plot is rather different from that of Heywood's other plays: the entire action is confined to four consecutive days, both by the progress from scene to scene, and by the first Luce's remark to Young Chartley in the last scene, 'not three days since are past since we were married' (5. 4).

The comedy, *The Fair Maid of the Exchange* (c. 1602), too, is of short duration (two and a half days), but the disregard for continuity in time in both parts of *The Fair Maid of the West* (before 1603) is more representative of Heywood's dramatic methods. In

¹ For instance, *Measure for Measure*; see p. 113.

Part I, for instance, it is on the evening of the first day that Bess bids farewell to her lover, and it is in the morning of some later day that Bess tests the courage of Roughman; but there is no clue to the length of time that Bess has conducted the Windmill Tavern, nor to that of her subsequent exploits on the high seas.

Other romantic comedies, probably of later date, exhibit the same long, epic action. *Fortune by Land and Sea* (c. 1607),¹ *The Royal King and the Loyal Subject* (c. 1618), *A Challenge for Beauty* (c. 1618), *The Captives* (c. 1624), and *A Mayden-head Well Lost* (c. 1633), require vaguely the lapse of many months. The structure in several of these is confused, although the time-scheme is not indubitably double.² The

¹ The joint work of Heywood and Rowley.

² Thus in *A Mayden-head Well Lost*, the scenes in which Lauretta figures seem to be more closely connected than those concerning the Princess Julia, although it is possible to twist them into a common time-scheme. Lauretta and her mother are banished from the court of Milan on the same day that the Duke of Parma deserts Julia; from Milan, Lauretta and her mother go to Florence, where the Prince takes them under his protection, and promises to revisit them soon. When he makes this visit, the change in their fortunes is referred to as 'yesterday'; from this visit the Prince is called away to receive the offer of Julia's hand; as soon as he is forced to accept, he hurries back to the forest to tell Lauretta that his father would have it so, and that he came 'instantly' to bring the news; and in this scene the Duke of Parma presents the Prince of Florence a letter which he has prepared in consequence of having heard of Julia's betrothal. On the other hand, since the opening scenes Julia has kept her chamber 'full two months,' her child has been exposed and discovered by its father, the Duke of Parma, Julia has recovered her health, and has been betrothed to the Prince of Florence. The lapse of this time can be provided for in the Lauretta story only by supposing that she and her mother spent the time somewhere between Milan and Florence.

phenomenon of double time, however, appears distinctly in *The English Traveller* (c. 1632).¹

A comparison of the treatment of time in Heywood's *The Royal King and the Loyal Subject* and Fletcher's *The Loyal Subject*², two plays dealing with the same story³, brings out strikingly the difference in the technique of the two dramatists. A full year must elapse in Heywood's main plot: after the loyal subject has been sent down into the country, his elder daughter marries the king, and before the end of the play the king's son and heir is presented at court by the grandfather, the loyal subject. In the minor plot, that of the captain and Lady Mary Audley, the action seems to be much shorter, although it is not openly inconsistent with that of the main plot. In Fletcher's *The Loyal Subject*, although there is no positive evidence as to the length of the action, the scenes are so consecutive that they can hardly extend over more than a fortnight. In the one direct reference to the lapse of time, Alinda says that she has been at court 'much about a week' (3.6), thus bringing the opening scenes of the play in close relation to the arrival of the old marshal's daughters at court.⁴ The circumstances through which the elder fair

¹ Described, p. 11.

² The dates of these plays are uncertain. Heywood's was printed in 1637, and Schelling conjectures that it was composed c. 1618. Fletcher's was printed in the folio of 1647, and Schelling places its date of composition also c. 1618. Kate W. Tibbals expresses the opinion that Fletcher wrote with Heywood's play before him: Introduction, *The Royal King and the Loyal Subject*, ed. 1906.

³ Painter's *Palace of Pleasure*, ed. Jacobs, 2. 176.

⁴ Alinda, a son of the loyal subject in disguise, began to serve the princess before his father was called to take charge of the army (1. 2), and makes the remark, 'much about a week,' when his sisters have arrived at court (3. 6). From this point the action moves very rapidly.

daughter wins the king have been so altered that the need of the lapse of time in her story is removed. Where Fletcher reworked the story, so formulating it that there could be no considerable break in the sequence of scenes, Heywood adopted his material just as he found it, altogether indifferent to the length or the number of the intervals which might divide the play.

The representation of time in Heywood's plays expresses his characteristic defects and excellences. It discloses his carelessness, his haste, his lack of system, and his disposition to accept plots without reconstruction; but at the same time it shows his power to impart to his scenes an air of reality, and to his plays an unforced natural movement.

Dekker seems to have been as indifferent as Heywood to condensation in time, and to continuity in action. In the address to the reader in *The Whore of Babylon* (c. 1604), he apologizes for the failure of the time-sequence to correspond with historical truth, but says nothing of its violation of critical law regarding dramatic time, to which he had conformed in *Satiromastix* (c. 1602). None of his plays, however, extends over as long a period of time as Heywood's. Greater demands are made upon the imagination in *Old Fortunatus* (c. 1596) than in any other of Dekker's plays.¹ In *The Witch of Edmonton* (c. 1623), a much later play, in which he collaborated with Rowley and Ford, the entire action occurs inside of a week, and the time throughout is made exceedingly vivid.² The action is more diffuse

¹ The audience is conveyed over the period of *Fortunatus*' travel in foreign countries, and over Andelocia's trip from England to Cyprus in quest of the wishing-cap, by means of choruses (Acts II and IV).

² Frank Thorny's marriage with Susan Carter is appointed 'to-morrow' (1. 2). Mother Sawyer directs Cuddy Banks to go

in *The Shoemaker's Holiday* (1597-99), and in the two parts of *The Honest Whore* (Part I, 1604; Part II, p. 1632); but, through the agency of a double-time scheme, Dekker has produced an effect of greater cohesion than properly belongs to the plots of these plays.

In *The Shoemaker's Holiday*, the story of Rose and Lacy moves with a rapidity out of harmony with the time required for the rise of Simon Eyre to the position of Lord Mayor of London. The explicit references in the story of Lacy bring the election of Simon Eyre as Sheriff of London within three days of the King's visit to him as a famous Lord Mayor. Simon's apprentices bring their mistress word that their master is 'condemned by the cry of the country to be sheriff of the city for the famous year now to come,' and presently Eyre himself comes with the good news, and hurries his wife off to a dinner with the Lord Mayor at Old Ford (3.4). At this dinner Rose discovers that her lover Lacy is among the apprentices who are making holiday in honor of Simon's election to the office of sheriff, and her maid promises that 'to-morrow' Rose shall have a chance to talk with the supposed shoemaker Hans. On the morrow — Hodge says, 'we loitered yesterday' — Rose's maid comes for Hans to fit some shoes for her mistress (4.2); in the meeting of Rose and her lover, during which the Earl of Lincoln comes to the house,

to a certain stile 'to-morrow night after sunset' (2. 1), Cuddy keeps his appointment (3. 1), on the wedding night Frank attempts to leave Susan, in the early morning he kills her and pretends to have suffered a murderous attack (3. 3), in the forenoon some innocent men are arrested (3. 4), and after Frank, who is being cared for in Carter's house, has 'these two days not tasted any food,' he is handed over to the law as a murderer (4. 2).

Rose promises that she will 'presently steal hence' (4.4); and while Rose's father is conferring with the Earl, the elopement of Rose with Hans and her intention to marry him 'to-morrow morning' are announced. The following morning Rose's father and the Earl waste 'three hours at the least' watching at one church while the wedding takes place at another, and, upon discovering the deception, rush to the house of the Lord Mayor, with whom Rose and Lacy have taken refuge, and at whose house the King is visiting. Not only has Simon in these three days passed through his term as Sheriff, and been elected as Lord Mayor, but has served in the higher office long enough to erect new buildings, and to have the fame of his exploits attract the attention of the King (5. 1, 3, 5).

In *The Honest Whore*, Part I, the scenes concerning Candido, which are dovetailed into those of the main plot, are much more closely connected than those of the seeming parallel action. Between the scene in which Candido goes to council wrapped in his carpet, and the apprentice George is induced to dress up in Candido's clothes (3. 1), and that, perhaps an hour later, in which Candido returns from the council still wrapped in his carpet, and finds George walking in the shop in his gown (4. 3), the time in the story of Bellafront changes from Saturday morning (3. 2) to Monday (4. 1).¹ Before Candido went to council, his servants had given

¹ In 3. 2 Bellafront is taxed for breaking her supper-engagement for 'last night,' an engagement which had been made for 'Friday' (2. 1). In 4. 1, when Bellafront visits Hippolito, it is 'Monday morning.' The close connection of 3. 1 and 4. 3 is evident from the conversation. At the end of 3. 1 Candido's wife gives George the key to his master's chest containing the gown, and urges him to 'be gone,' and at the opening of 4. 3, when she is awaiting Candido's return, she asks, 'But is George ready?'

Fustigo a beating (3. 1), and when, shortly afterwards, Candido comes back from the council, one Crambo speaks of the fray as 'last day.' There is a similar confusion regarding the length of time since Bellafront has turned honest. Her man Roger declares to Mistress Fingerlock, 'I ha'not eaten one good meal this three-and-thirty days' (3. 2); but at this time Bellafront cannot have been metamorphosed even for several days, for in the next scene the supper-appointment which she had made with Matheo (2. 1) is no further past than 'last night' (3. 3). The whole action needs no more than a week. It is on a Thursday that Hippolito watches what he supposes to be the funeral procession for his love Infelice (1. 1), Infelice is sent away 'this night' to Bergamo (1. 3), Hippolito is taken in Bellafront's house, as Matheo had wagered, 'within seven days' of Infelice's funeral,¹ Bellafront refuses an invitation for supper 'to-night,' but accepts one for Friday (2. 1), later she is reproached for failing to keep this engagement 'last night' (3. 3), on Monday morning Hippolito receives a visit from Bellafront and promises to meet the doctor 'at morrow rising sun' (4. 2), the doctor then arranges for Hippolito to meet Infelice at Bethlem monastery 'early to-morrow morn,' Infelice's father hears that Hippolito is to be married 'this afternaon' at Bethlem, and the play ends shortly after he arrives at Bethlem to interrupt the proceedings. The duration of the action is thus either six days—from Thursday to Wednesday—or thirteen days—from Thursday to Wednesday of the second week following—, with a much shorter period in the underplot on either count.

Dekker's workmanship in the presentation of time is superior to that of Heywood. He has the definiteness

¹ In 1. 1, it was within ten days.

of time-projection of Heywood, and at the same time he has some regard for continuity of action. The synthesis of his plot in *The Honest Whore* evinces technique similar to that of Shakespeare.

The utter disregard for unity of time in Webster's tragedies is rather surprising in consideration of his critical attitude toward his own work. In the address to the reader prefixed to *The White Devil*, he protests: 'If it be objected that this is no true dramatic poem, I shall easily confess it; willingly, and not ignorantly, in this regard have I faulted.' *The White Devil* (1611) requires the lapse of only a week or ten days, and the rapidity with which events follow one another is indicated by connective references.¹ The action of *The Duchess of Malfi* (c. 1617) must extend over nearly four years, a much longer period than Shakespeare allowed in any of his tragedies. In sections the play moves rapidly and definitely, but the circumstance that the Duchess of Malfi and Antonio Bologna have three children necessitates that the action be interrupted for long spaces of time. After Act II, there is an interval of at least two years—'the Duchess has

¹ When the aged mother of Vittoria Corombona discovers her daughter's intrigue with the Duke Brachiano, she tells him 'this night (your wife) is come to Rome.' On the morrow, after Brachiano's wife, Isabella, has made her husband's peace with the Duke Francesco de Medicis, Brachiano plots the murder of Vittoria's husband, Camillo, for 'this night,' and, when 't is dead midnight' (2. 2), he sees, through the aid of a conjuror, the murder both of Camillo and of his wife Isabella. The trial of Vittoria for complicity in the murder of her husband is in process when news reaches Rome of Isabella's death. Her little son exclaims, 'I have not slept these six nights' (3. 2. 324), but such a length of time cannot have elapsed since the murder of the Duchess, coincident with that of Camillo. Vittoria escapes from Rome the night following her receipt of Duke Francesco's letter, and the play ends upon the day set for her wedding to Brachiano.

had two children more' (3. 1. 7)—yet, from the standpoint of the brothers of the duchess, there seems to be no break in the action. At the end of Act II, Duke Ferdinand was stark mad to find who the unknown father of his sister's child is and to lash the offender with scorpions, and in Act III we see him taking his first direct step toward discovering the guilty person. From this point, the rapidity of the action is apparent.¹ The narrative plot contained the long time, but in adapting the story for dramatic presentation Webster obtained an effect of closer continuity by making the dramatic situation seem unaffected by the intervention of several years.

Webster's use of the long interval indicates that concentration in time was not held to be of primary importance among those of the Elizabethans who studied the sources of dramatic effect. Even in his comedies, Webster did not observe the unity of time. *The Devil's Law Case* (c. 1616) is prefaced by a claim that this play will be found 'free from those vices which proceed from ignorance,' yet the action extends over a week.² Neither *Westward Hoe* (1603-04) nor *North-*

¹ The duchess goes directly to the shrine of Loretto, seven miles from Ancona (3. 2); her brother, the Cardinal, resolves: 'I will instantly sollicite the state of Ancona to have them banished,' and Duke Ferdinand orders, 'Go, go presently, draw me out 150 of our horse' (5. 3). After the duchess is captured, the duke tortures her with horrible sights, and has her strangled (4. 1-2). The death is 'four nights since' when the Cardinal kills his mistress (5. 2), and Antonio has already determined then to kill the Cardinal in his chamber 'this night' (5. 1; 5. 4).

² After Act II, there must be an interval of three days, for Leonora plans a revenge upon her son by which 'he cannot live four days.' In the first scene of Act IV, Leonora's clerk says of the brief which he has drawn up for her, 'It cost me four nights' labour.' The court then meets 'Within this half hour,' and the duel is appointed for 'To-morrow ... before the sun be risen.'

ward *Hoe* (c. 1605), in both of which Webster is supposed to have collaborated with Dekker, observes the unity of time; in both, moreover, there is some confusion in the time-relations of the various elements in the plot. Webster does not present time quite so concretely as either Heywood or Dekker, although he goes far beyond Beaumont and Fletcher in the definiteness with which he places his plot in the time-stream.

The freedom from restriction in Middleton's comedies of manners contrasts with the limitation, frequently to the mere time of presentation, in those of Jonson. In no one of Middleton's, from *Michaelmas Term* (1604) to *No Wit, No Help like a Woman's* (1613), is the action confined to twenty-four hours, or even thirty-six; in each, however, the time-extension is short, and the references to time are profuse. In *The Roaring Girl* (c. 1610), for instance, the action begins one morning before Mr. Sebastian Wengrave is up; Moll agrees to meet Lexton at three in the afternoon, and subsequently keeps this appointment just as the clock strikes the hour; on another day, perhaps the morrow, Sir Alexander Wengrave is informed that his son is to have a conference with Moll 'this day' at three (3. 3); and in the course of the interview Moll says that the hour by Sir Alexander's watch is between one and two (4. 1). Before the closing scenes of the play, there must come an interval in which the discovery of Trapdoor's faithlessness causes Moll to dismiss him, and Laxton's cozening of Mr. Gallipot (3. 2) so slips into the past that it is spoken of as 'long ago' (4. 2). *A Trick to Catch the Old One* (1606) has an action covering at least three days: in 2. 2 Moneylove remarks, 'tis not full three hours since the happy rumour of a rich country widow came to

my hearing'; in 3. 1 the schemers evidently are in another day, for Witgood greets his Uncle Lucre, at whose house he had called in 2. 1, with 'Good morning'; in 3. 1 Old Hoard plans to run away with the Widow 'this day'; in 4. 1, the scene of Old Hoard's marriage, the story apparently passes into another day, for it was 'one o'clock in the morning' in the preceding scene (3. 4); and later, probably on the same day, the wedding-dinner is served. In comedies which only slightly exceed the bounds of the unity, Middleton indicates distinctly the period of the action, whereas Beaumont and Fletcher, in a similar position, conceal the transgression by omitting all references to the passing of time.

Middleton's earliest tragedy, *The Mayor of Queensborough* (c. 1596), has the crudest kind of epic construction. During the action, Vortiger marries Castiga, a son, Vortimer, is born, and this son reaches an age such that rebellious subjects are moved to crown him king. Some clue to the events taking place during intervals is given in a series of dumb shows. However, the synthesis of the plot in the two masterly tragedies, *Women Beware Women* (c. 1612) and *The Changeling* (c. 1632)¹, written in a period when dramatists generally had improved in dramatic technique, indicates that Middleton gained a fine sense of the conditions of dramatic effect.

The manner in which Middleton contracted his historical years in the life of Bianca Capello for his *Women Beware Women* illustrates his skill in construction; Heywood, for example, would have presented the story at full length. The action is made vivid by the frequent use of time-references, and the lapse of an interval of months is cleverly concealed. Leantio

¹ Written in collaboration with Rowley.

leaves his bride Bianca for five days (2. 1; 3. 1); a half-hour afterwards the Duke of Florence spies her on a balcony (2. 1; 3. 1), and the lady Livia contrives to betray her into the duke's hands, presumably later in the same day. When Leantio returns, he finds that his mother has been suffering from Bianca's discontent since the duke's suit to her, and sees her go off to dine with the duke (3. 1). Despite the five days of Leantio's absence, this dinner seems to be on the morrow of Bianca's betrayal, for on this occasion Guordiano fulfills the promise which he made when Bianca was trapped in Livia's house, that his ward should see Isabella 'to-morrow before noon' (2. 2). The action of the play must be long enough to account for the fact that at the close Isabella is about to go under the care of a midwife, yet there is no point at which the interval can appropriately occur. Act III cannot be far separated from Act IV, for in the latter Bianca hears from Leantio for the first time since she became the duke's mistress, and since the dinner in Act III, Leantio has been living in a neighboring house with the lady Livia. The duke is so angered by Bianca's report that he incenses Hippolito to kill Leantio, 'to-night, or at the most [so that he] lives not to see the morning spent to-morrow'; and when the way is thus cleared he plans to celebrate his marriage with Bianca (4. 1). On the morrow Leantio is killed (4. 2), and at the wedding-masque in the evening all leading characters meet their deaths. In *The Changeling*, there is, similarly, concreteness of reference, intimate connection of action, and disregard for the critical prescription of unity in time.

In *The Fair Quarrel* (c. 1616), in which Rowley is credited with a share, the discrepancy in the two

plots involves a dual time-movement. Captain Alger's resentment of the insult to his mother, the appointment for the duel, the mother's lie, the duel, and the report to Lady Alger after the duel, seem, despite the lack of specific references¹, necessarily the matters of one or two days. The scenes concerning Jane, Fitzallen, and the physician, which are dovetailed into those of the Captain Alger story, imply the lapse of weeks: at first, even the physician does not surmise the cause of Jane's indisposition, but in the course of the play her child is born and is put out to nurse, her physician begins to urge an unlawful suit, her father prepares to bestow her in marriage upon a young fool, and her husband secures his release from the debtors' prison. There are fewer direct references to time than in any of Middleton's other plays; perhaps the authors consciously concealed the disparity between the major and the minor plot.

Middleton's treatment of dramatic time is much like Dekker's; similar methods of work may have been acquired in their frequent collaboration. Both Middleton and Dekker use many specific references of a connective order—'in five days,' 'to-morrow morning,' 'last night'—whereas Heywood's definite allusions pertain more especially to present time. Middleton's concreteness in the time-projection of his scenes is a part of the realism of his art.

The plays of Beaumont and Fletcher represent the rise of a new spirit, to which Jonson had given an impetus. The extravagances in the popular plays were to be regulated, and playwrights were to become artists. In several plays, Beaumont and Fletcher conformed to the unity of time; in some which could

¹ There is only one reference, 'this morning' (3. 1).

not possibly be compressed into twenty-four, or even thirty-six hours, they so obscured the progress of time that no attention is called to the long duration; and in others they confined the action to days, where Shakespeare might have used weeks, and Heywood, years.

Fletcher's first comedy exhibits the current dramatic methods. *The Woman's Prize; or The Tamer Tamed* (c. 1604),¹ a sequel to *The Taming of the Shrew*, presents several weeks of action, during which Maria tries various devices for the subjugation of Petruchio. However, in *The Woman Hater* (c. 1606), the two authors, Beaumont and Fletcher, constructed a comedy in the Jonsonian manner; the action begins at four o'clock in the morning (1. 1); at four in the afternoon Lazarillo is still pursuing the dish of umbrana's head which early in the morning he selected for his dinner (4. 2); and in the evening the story is concluded. But *Monsieur Thomas* (1607-08), in which Beaumont is usually not credited with a share, not only violates the unity of time, but has concrete references which mark its extension over many days.² *The Knight of the Burning Pestle* (1607-08) represents the happenings of one night at the theatre, but the play-within-the-play covers three consecutive days³: so this comedy

¹ The dates used for Beaumonts and Fletcher's plays are those suggested by Thorndike, ed. *The Maid's Tragedy and Philaster*, Introduction, p. ix.

² Four distinct days are presented, with an interval of indefinite length after Act I, in which the youth Francis becomes desperately ill through love.

³ Humphrey is to steal Luce away 'to-morrow before day-break' (2. 1), on that morrow Jasper takes Luce from Humphrey in the forest, and that night her father recovers her (3. 1). That night Ralph spends with his host in the castle in the wood (3. 1). After Luce is taken home, Jasper is brought to her in

in which Ralph figures as a knight has not caught the manner of presenting time in the stage-romances of which it is a parody. *The Scornful Lady* (1610-11) is laxly constructed in comparison with other plays which Beaumont and Fletcher were writing; its action cannot be comprised in less than three days, but the relation of its incidents is altogether obscure. In these comedies, however, there is evinced the tendency of Beaumont and Fletcher to subject the duration of dramatic actions to a reasonable regard for the unity of time.

The concentration of action is more striking in the tragedies and tragi-comedies which were the joint work of Beaumont and Fletcher. The action of *Thierry and Theodoret* (c. 1607) does not consume a full fortnight.¹ *The Maid's Tragedy* (1609-10)² conforms approximately to the unity of time; its plot strains the rule of time no more than that of Corneille's *Cid*. The action opens on the evening of Amintor's wedding-day, extends through the night, the day, and the following night, and ends early in the morning, when Evadne comes to Amintor with her hands bloody from the killing of the king.³ The continuity is marked not by time-references, but by the movement of the characters from place to place under the eyes of the audience.

a coffin, and through the ruse of the coffin Luce is conveyed to the home of Jasper's father.

¹ Six dramatic days are presented with an interval after Act I for Brunholt's journey from Austrasia to Paris, and another of two days after Scene 1 of Act II, in which Ordella comes to Paris.

² Beaumont is now held to have been responsible for the greater part of *The Maid's Tragedy*. Compare E. F. Oliphant, *Englische Studien* 14. 92.

³ 5. 3. 108.

The Maid's Tragedy, in its structure, expressed a new ideal in dramatic technique. Its clarity and its concentration are in striking contrast with the rambling epic method that Shakespeare had followed two years earlier in *Antony and Cleopatra* (1607-08). Jonson had been unable to introduce upon the tragic stage such conformity to critical law as Beaumont here achieved. George Lisle was probably thinking of tragedy, rather than comedy, when he wrote concerning Beaumont¹:

I 'le not pronounce how strong and cleane thou writes,
Nor by what new hard Rules thou took'st thy flights,
... But this I 'le say . . .
Great Father Johnson bow'd himselfe when he
(Thou writ'st so nobly) vow'd he envy'd thee.

Curiously enough, *The Second Maiden's Tragedy* (1611), which seems to have been inspired by the success of Beaumont's masterpiece, has the rambling structure of the earlier tragedies. It was not until the period of Massinger, Ford, and Shirley that *The Maid's Tragedy* attained its full influence.

The tragi-comedies of which Beaumont and Fletcher were joint authors exhibit similar rapid coherent action. *Philaster* (c. 1608) requires only two or two and a half days—the continuity being obtained, not by the use of time-references, but by the movement of the characters direct from one scene to another. In the first scene, Prince Pharamond of Spain asks for the hand of the Princess Arethusa, and Prince Philaster receives an invitation to visit the Princess at once; in this interview Philaster tells Arethusa that he will send his page Bellario to her (1. 2); when the boy arrives, Arethusa finds that Pharamond has made an appointment with the wanton lady Megra for 'to-night'

¹ Commendatory verses, *Beaumont and Fletcher*, Cambridge ed., 1. xxi.

(2, 3. 23); and at the dead of night Pharamond's lustfulness is exposed by the king (2. 4. 89). Megra immediately accuses Arethusa of like frailty, and in the morning the lords of the court tell Philaster that Arethusa has sacrificed her honor to the page Bellario (3. 1); Philaster goes to Arethusa (3. 2), and her father calls her to join a hunting-party (3. 2. 167). In the course of the hunting an entanglement occurs, which results in Philaster's being sentenced to death for wounding the princess. Either later in this day, or on the morning of the following day, the people of the city force the king to liberate Philaster, and the honor of Arethusa is cleaned from suspicion by Bellario's confession of her real identity. There are suggestions, however, that Bellario has been some time in the service of Arethusa, when she is compelled to part with him. The circumstance that Megra's accusation, 'I know the boy she keeps' . . . (2. 4. 161), is accepted as plausible, implies that he has been in her employ more than half a day. On the following morning, Arethusa talks to Philaster as if she had had some experience with the arts of the boy:

Who shall now bring you
Letters, rings, bracelets? lose his health in service?
Wake tedious nights in stories of your praise? (3. 2. 62)

These hints of long time seem to have arisen from Fletcher's touches in the play: the portions of the play in which they occur are among those assigned to Fletcher.¹

In *A King and No King* (1611), there is similar rapidity of movement and scarcity of time-reference.²

¹ 2, 4b (from the re-entry of Dion), and 3. 2 in parts. Oliphant, *Englische Studien*, Vol. 14.

² There are two direct allusions to time: in 2. 1, Bessus announces that the king will arrive 'to-morrow,' and at the end

After the first act there must be an interval for the king's journey from his battle-field to the capital; but the incidents from his arrival to the end of the play are intimately connected by the direct movement of the characters from one scene into another.

There was no perceptible change in Fletcher's treatment of time after the death of Beaumont. He had already written *The Faithful Shepards* (c. 1608), in which the unity of time is, at least, not violated.¹ The other plays now credited to Fletcher's single authorship,² in which the unity of time is observed, are two comedies, *The Chances* (c. 1615)³ and *The Mad Lover* (1618). In the later years of his work, Fletcher became more lax in the organization of his plots. *The Knight of Malta* (c. 1618), *The Island Princess* (c. 1620), and *Rule a Wife and Have a Wife* (1624), have actions of longer duration than is usual in Fletcher's plays. *A Wife for a Month* requires the lapse of a longer period than that named in the title, and in *Women Pleased* (c. 1620) about a year must be allowed Silvio to solve his riddle.

The tragedies which Fletcher wrote after the death of Beaumont carry on the method of construction exhibited in *The Maid's Tragedy*, although not with equal success in concentration and cogency of plot. The action of *The Bloody Brother, or, Rollo, Duke of Normandy* (c. 1617), in which Fletcher collaborated

of the play the king mentions a message which he has received from Panthea since Act IV, as coming 'this morning.'

¹ 'The Triumph of Death', in *Four Plays in One* (c. 1608), also satisfies this requirement.

² O. L. Hatcher, *John Fletcher*, Diss. Univ. of Chicago (1905).

³ In 5. 3, the brother of the lady who came into Don Frederick's hands in Act I says that she was lost 'yesternight.'

with Massinger, and possibly with Jonson and with Middleton, may be concluded inside of twenty-four hours, although the only clue to the duration lies in the apparent continuity from scene to scene.¹ When Dryden commended *Rollo* for the uniformity and design in its plot, he admitted that 'the time of the action is not reducible to strictness of the rules.'² In *Valentinian* (1615-16) and in *Bonduca* (c. 1615), the duration is more distinct than is usual in Fletcher's plays: in the former there are four days presented, with an interval of two³; and in the latter, three consecutive days.⁴

¹ The first act is concerned with a quarrel between the brothers Otto and Rollo, at the end of which they plan to celebrate their reconciliation in a feast 'this night.' At this feast, in the second act, Rollo attempts to poison Otto, and afterwards, in the third act, Rollo kills Otto, who had gone to this mother's room after the attempt to poison him. Also, in this third act, Rollo falls in love with Editha, and his agent Latorch makes overtures to her. Apparently on the next day Editha contrives Rollo's death. The condemnation of Allan for burying Gisbert links Acts III and IV, and the sending for the astrologers and their arrival connect Acts IV and V.

² 'Essay of Dramatic Poesy': *Essays*, ed. Ker, 1. 60.

³ Acts I and II of *Valentinian* are connected by the Emperor's invitation to Maximus to meet him in the gallery. When the Emperor wins Maximus' ring, he promises 'to-morrow you shall have it without price,' and straightway uses it to lure Lucina to the palace (2. 1-4). Meanwhile the general, Aecius, dismisses Captain Pontius for seditious speeches (2. 3). The rape of Lucina occurs soon after she has reached the palace, her husband finds her before she leaves the court, and he is still on the stage when her death is reported (3. 1). Captain Pontius then obtains a position from two servants of the Emperor, Aretus and Phidas (3. 2). An interval of two days must follow, for Maximus now exclaims: 'Has not my wife been dead two days already?' (3. 3), yet the Emperor has not yet heard of Lucina's death (4. 1). Pontius has apparently been in Aretus' service only two days, yet the Emperor asks,

In *The Two Noble Kinsmen* (c. 1613), for the major part of which Fletcher was responsible, the action covers approximately two months, and in *Henry VIII* (c. 1613), in which he had a share, about a year; but in both these plays there is an element of double time not at all in accord with Fletcher's individual

What soldier is the same, I have seen him often,
That keeps you company, Aretus? (4. 1).

In accordance with Maximus' plan (3. 3), the Emperor is made suspicious of the loyalty of General Aecius, sends for him, directs Pontius to receive instructions from Proculus (4. 1), and forces Pontius to attempt to kill Aecius on his way back to camp (4. 4). When Maximus finds that Aecius is dead (though not by the hand of Pontius), he incites Aretus and Phidas to murder the Emperor 'this night' (4. 4). In 5. 1 Aretus has given the poison 'an hour' ago, and in 5. 2 he tells the Emperor:

Thou hast now to live

A short half-hour, no more, and I ten minutes;

the Emperor's half-hour, measured in lines, is not nearly twice as long as Aretus' ten minutes. A commotion among the people follows (5. 3), Maximus is immediately proclaimed Cæsar by the soldiers (5. 4), the coronation is fixed for 'to-morrow' (5. 5), and Maximus dies, poisoned by the wreath that made him Cæsar.

* In 1. 2 of *Bonduca*, the Roman general Suetonius speaks of his intended battle with the British Queen 'to-morrow'; in 2. 3 the British general Caratach sends some Roman soldiers to their general with instructions: 'And to-morrow night, say to him, his head is mine,' and Captain Judas answers, 'If we meet to-morrow, one of us pays for 't.' In 2. 4 it is 'this day' that Judas is to show his mettle, and 'e'er the sun set' that General Suetonius is to prove his valor. In 3. 1 Bonduca prays, 'this day take pity from our swords'; in 3. 2 a Roman officer receives an invitation from Bonduca's younger daughter to meet her 'this day'; and in 3. 5, after the battle, Suetonius says 'to-morrow morning' he will seek out Bonduca. In 4. 1 we are evidently in the third day, for Suetonius says, 'we'll presently upon the Queen's pursuit,' and before night she and Caratach are captured. In 4. 2 Caratach has marched all day in armor, and in 5. 2 Decius says that he will come upon Caratach 'within these two hours.'

work.¹ *The Custom of the Country* (c. 1619), in which there are suggestions of the lapse of more time than is required by the plot, is also considered to represent Fletcher's work in collaboration with another dramatist.²

Fletcher's plays, in comparison with those of his contemporaries, contain very few direct time-references. In *The Wild Goose Chase* (c. 1621), for instance, he seems to seek the effect of rapid movement by obscuring the lapse of time. So, also, in *Wit Without Money* (c. 1614), *The Humorous Lieutenant* (c. 1619), *The Island Princess* (c. 1620), and *The Spanish Curate* (1622), he does not make us conscious of protracted time, although these plays cannot possibly conform to the unity. Many of his plays, therefore, lack the vividness of dramatic actions which have such relations in time as have events of real experience.

The plays of Beaumont and Fletcher thus differ in representation of time from those of Shakespeare in the shorter duration of their actions, and in the comparative rarity of their definite time-references. Neither

¹ The time-element in *Henry VIII* is described on p. 132. In *The Two Noble Kinsmen*, the change in Arcite's sentence seems to follow closely upon his imprisonment (2. 1-2); after he is banished he decides, instead of leaving, to go in disguise to some games which are to occur 'to-day' (2. 3. 75), and at these games he is invited 'to-morrow by sunrise to doe observance to flowry May' (2. 5. 67). Palamon, meanwhile, seems to suffer several weeks of imprisonment; the jailor's daughter says: 'Once he kist me. I loved my lips the better ten daies after' (2. 2. 26).

² O. L. Hatcher, *John Fletcher* (1905), pp. 24 ff. Arnoldo says (5. 1), 'I am your husband and long have been so,' and, 'Lord Clodio had long since else enjoyed her'; Hippolyta describes herself as the one who 'so long has kept him from you,' and Guiomar explains why she has kept a 'long solemn sorrow for her dead son.' Yet the entire action, including the interval after Act I, requires a duration of no more than a week.

Massinger nor Ford was so scrupulous as Beaumont and Fletcher in his regard for dramatic continuity, and even Shirley did not attain the concentration exhibited in their tragedies.

Massinger, one of the most skilled of the Elizabethans in the art of stagecraft, seems to have had no special regard for the unity of time, either in tragedy or in comedy. *The Virgin Martyr* (c. 1620), for instance, extends over a number of days, although there are practically no references to time. *The Duke of Milan* (1623) seems, by the close continuity of the action, to be concluded in four consecutive days; the only specific allusions to time are the mention of festivities in honor of the duchess' birthday as 'yesterday' (2. 1), and the injunction, on this holiday, 'if you find a man at ten that's sober, he's a traitor' (1. 1). In his representative tragi-comedy, *The Maid of Honor* (c. 1622), the action is broken five times by the interval necessary for a journey between Sicily and Sienna. Massinger's most successful comedy, *A New Way to Pay Old Debts* (1625), covers five successive days.

Ford's presentation of time approached no closer to the standards of Beaumont and Fletcher. *The Broken Heart* (c. 1629) and *Perkin Warbeck* (c. 1633) extend over weeks instead of days; they are not organized, however, on the long-time plan of the earlier tragedies. In the *Broken Heart* a large part of the action is made antecedent to the opening of the play, which Heywood, for instance, would have detailed in the first scenes. *The Lover's Melancholy* (c. 1628) can hardly be comprised in twenty-four hours, although there is no explicit evidence of its violation of the unity. The time-scheme of *'Tis Pity She's a Whore* (c. 1627) is somewhat confused. The

duration of the action is nine months—Giovanni asserts that he has enjoyed Annabella's love 'for nine months space' (5. 6)—and the circumstance that Annabella's physical condition reveals her guilt to her husband indicates that the interval following her marriage festivities (4. 1) cannot fully account for the lapse of this time. Yet there cannot be a considerable period between the criminal association of Annabella with her brother and her marriage, because of the close continuity in the concurrent affairs of the clown, Bergetto, and of the revengeful woman, Hippolita.

Shirley, too, frequently uses actions of a long duration, but his plots seem to be characterized by greater clarity than those of Ford. In his finest tragedy, *The Cardinal* (1641), the action seems to extend over several weeks, although few specific references occur; and in one of his cleverest comedies, *The Witty Fair One* (c. 1628) there are references to indicate the lapse of days. In *The Lady of Pleasure* (1635), however, Shirley has brought the action within a compass at once reminiscent of Beaumont and Fletcher, and suggestive of Restoration comedy.

In the plays of the latest of Elizabethan dramatists the references to time came to be in a larger proportion of the connective order, a natural result of the advance in cogency and simplicity of plot. However, regard for the observance of the critical rule of time diminished after the heyday of Jonson, Beaumont, and Fletcher; even Brome, Jonson's scrupulous disciple, came to neglect the niceties in the observance of which he had won Jonson's praise.¹ When Shakespeare began to use direct references to time, he had been almost alone in his practice, but his

¹ Commendatory verses, *The Northern Lass*.

later contemporaries drew upon this same source of dramatic effect. No one of them, however, persistently attempted to obtain an effect of continuity, and, at the same time, to use an action requiring the lapse of weeks or months. Although the epic type of structure, with its long-time duration, maintained itself through the entire Elizabethan period, the general tendency, as has been repeatedly pointed out in the preceding pages, was toward a reduction in the duration of dramatic actions.

CHAPTER VIII.

CONCLUSION.

From the earliest times, the drama has been constructed with an imaginative, rather than a realistic, presentation of time: Æschylus made as much use of dramatic illusion in the *Agamemnon* as Shakespeare in *Othello*. Not only the Greek and the English, but the Spanish, the German, and even the Sanskrit drama¹ are based on the principle of dramatic condensation, which, carried to an extreme, produces the phenomenon of double time. A play whose action is absolutely realistic in duration, like *The Servant in the House*, meets requirements which do not necessarily contribute to dramatic excellence.

We should emerge from a review of the intricacies of time-schemes with some definite ideas as to wherein the Elizabethan dramatists differ in constructive skill. Direct allusions to the hour and the day, and close continuity of action, seem to add to the vividness with which a play impresses the imagination. Neither appear, for instance, in the first work of Lyly, Peele, Greene, or Marlowe. A sense of the value of concentrated action enters into the later productions of Greene and Marlowe, who seem to be on the point of adopting the persistent use of time-references which afterward characterized Shakespeare. Dekker and Heywood give no thought to the duration of their plots, but are profuse in references to present time.

¹ A. V. Williams Jackson, 'Time-Analyses of Sanskrit Plays'; *Journal of the American Oriental Society* 20. 341-59; 21. 88-108.

Marston and Jonson alone carefully confine their comedies to one day. Fletcher seldom lets his plays extend over more than two or three days, admitting no inconsistencies, but making no definite mention of the relation of events. Middleton's work is full of concrete allusions to time, and his plots are of brief duration, but there is no suggestion of deference to the classical limitation to twenty-four hours. The practices of Chapman, Webster, Massinger, Ford, Shirley, and the other dramatists, which have been described in detail earlier in these pages, show that the attempt to graft the rule of unity in time upon the Elizabethan stage, while accentuating the tendency to discard epic methods of presentation, met with but little success.

The most significant of the facts which have appeared in the course of this study are these: First, as the Elizabethans became more practised in stagecraft, specific references to time were more sought for their dramatic effect. Secondly, Shakespeare anticipated the others in giving prominence to definite allusions to time, and went beyond all his contemporaries in the persistence and boldness with which he combined a semblance of close continuity in scene with a lapse of weeks and months in plot. Thirdly, the phenomenon of double time did not make its first, nor its last, appearance in the plays of Shakespeare. Fourthly, double-time schemes probably entered Shakespeare's work without his having introduced them consciously.

The occurrence of inconsistencies and of double time outside of Shakespeare's work has been pointed out repeatedly in the preceding pages. Early in the development of the English drama such discrepancies appeared, for instance, in a morality, *Hickescorner*

(c. 1513)¹, in one of the Coventry mysteries, and in Edward's *Damon and Pithias* (1564)². A double-time movement enters into Peele's *David and Bethsabe* (1589)³, Lyly's *Endimion* (1585)⁴, Greene's *Friar Bacon and Friar Bungay* (1589) and *James IV* (1590)⁵, Marlowe's *The Jew of Malta* (1589) and *Edward II* (1592)⁶, Dekker's *The Shoemaker's Holiday* (1597-9) and 1 *The Honest Whore* (1604)⁷, Heywood's *The English Traveller* (1632)⁸, Middleton's *A Fair Quarrel* (1616)⁹, and Jonson's *Catiline* (1611)¹⁰. Other instances may be readily discovered, for whenever a writer works upon a given story, grasping now this situation, and now that, rather than himself organizing a plot, discrepancies may be expected.

The inconsistencies in time in Shakespeare's plays are in most cases such as would naturally result from a combination of faithfulness to source with an interest in character rather than plot, an effort to be concrete in each scene, and an attempt to secure close sequence in action. Under these circumstances, it is most reasonable to believe that the phenomenon of double time developed without full consciousness on Shakespeare's part of its subtlety as a system of art.

¹ Compare p. 31. ² P. 33. ³ P. 14. ⁴ P. 13. ⁵ P. 77.
⁶ P. 84. ⁷ P. 163. ⁸ P. 11. ⁹ P. 169. ¹⁰ P. 147.

APPENDIX I.

THE REPRESENTATION OF TIME IN THE GREEK DRAMA.

A. *The Time-Element in Æschylus.*

1. **Prometheus Bound.** Action consecutive, apparently covering only a few hours, although there are no clear notes of time. Professor Kent has been over-hasty in his statement, 'The lapse of æons of time is represented by the several choral passages.'¹

2. **The Suppliants.** Action within a day, but the time of occurrence very much condensed in the presentation. While the chorus speaks some eighty lines, the father, Danaus, visits various shrines, to which he needs guides to conduct him, and returns to his daughters with news that during this interval Pelasgus has called the people into council, spoken to them with winning eloquence, and received their decision to protect the stranger maidens—events requiring the passing of many hours. The play includes the hours toward evening: Danaus consoles his daughters by telling them that the Egyptian train cannot affect a landing so late in the evening (764–75), and in the play no one but the herald seems to have reached the shore; nevertheless, the action must spread over the entire day.

3. **The Seven Chiefs against Thebes.** Action apparently within a few hours, being the most realistic in any of Æschylus' plays. However, the whole battle occurs while the chorus speaks some seventy lines (719–92), showing condensation even here. Evidently the action begins in the early morning, for Eteocles has been warned that the powers of Greece, 'in the night advancing,' meditate 'the dark assault.'

¹ 'The Time-Element in the Greek Drama': *Trans. Amer. Phil. Assoc.* 1906.

4. **Agamemnon.** The action in Greece evidently comprises but a portion of a day. The watchman sees the beacon which announces the fall of Troy (news signaled by short stages from Mount Ida to Mount Arachnæus during the night following the victory); Clytemnestra declares that 'this night' ruin crushed the city of Troy, and she remains on the stage until the arrival of the herald, who announces that Agamemnon has reached home; Clytemnestra greets her husband and his captive, Cassandra; and Agamemnon is murdered very soon after he enters his house, Cassandra being on the stage from the time Agamemnon leaves it until his last cries are heard. All this is bound up with a long period of events which must be supposed to have happened since the opening of the play: the Greek fleet must have crossed the whole Ægean in a few hours at most, having on the way encountered such a severe storm that those on Agamemnon's ship know not which, if any, of their companions were saved. Evidently Agamemnon arrives home on the morning following the fall of Troy!¹

5. **The Choephoræ.** Action comprised in a few hours. Evidently it is near evening: Crestes says, 'For now the sable chariot of the night rolls on apace'; beds are prepared for the strangers 'spent with the long travel of the weary day'; and the chorus bids Mercury to come 'through night's surrounding shade.' But after the murder, Orestes spreads out the toils that mere to tangle his father before 'the all-seeing sun,' an inconsistency which probably is an oversight, as there seems to be no reason for supposing that the night has passed during the play.

6. **The Furies.** When the scene changes from Delphi to Athens, an interval of at least three days must be allowed for Orestes to travel the distance, about a hundred miles. His first words to Minerva (235-43) imply months of wandering: 'worn with toil, and spent with many a painful step to other shrines.' At Delphi there had been on his hands a 'recent crimson'; but at Athens he tells Minerva that

¹ Verrall's edition of the *Agamemnon*, Introduction; Campbell, *Class. Rev.* 4. 299-306.

'long since the hallowed rites' of cleansing had been performed. The stage is left empty, to aid the imagination in traversing time and space.

7. **The Persians.** The time of the action appears to be approximately that of the presentation; however, it seems improbable that the news of defeat should precede Xerxes himself by less than an hour. A recent critic has unnecessarily complicated the time-scheme by assuming that there are two gaps in time, one between Atossa's dream and the arrival of the messenger, and the other between the vanishing of Darius and the coming of Xerxes.¹

B. *The Time-Element in Sophocles.*

1. **Ædipus the King.** Action within a few hours. Teiresias says, 'This day shall show your birth and bring thy ruin.' The presentation is rather realistic, although the rapidity with which the arrival of the herdsman follows the summoning must be taken as an example of that fundamental privilege of dramatists, the condensation of time. Furthermore, a few minutes after Creon's return after an absence of several days, Ædipus says that he has already twice sent for Teiresias at the suggestion of Creon.

2. **Ædipus at Colonus.** Time, apparently within a day. This play offers two striking illustrations of the idealistic portrayal of time. During a speech of the chorus (1045-98), Theseus performs deeds which would require the lapse of hours instead of minutes: he pursues the forces of Creon, gives battle, retakes Antigone, and brings her back to her father. After Ædipus leaves the stage about to die (1556), the chorus speaks some twenty lines, at the end of which a messenger enters telling all that has happened since Ædipus left the scene, events which have consumed considerable time. During the two or three minutes that the chorus is alone on the stage, the audience is required to suppose that Ædipus goes to a sheer rocky threshold, that

¹ 'The Time-Element in the Greek Drama': *Pub. Amer. Phil. Assoc.* 1906.

he has his daughters bring water from the fountain, bathe and dress him, that he blesses them and takes leave of them, that he speaks to Theseus alone, and that he dies, his body being miraculously taken from view—a conspicuous example of dramatic condensation.

3. *Antigone*. Action within a day, suggesting, however, a longer period. The night preceding has been a busy one—'in this last night the Argive host hath fled' (15)—so it is during this night that Creon has assumed the authority of ruler, has buried Eteocles 'with due observance of rite and custom' (25), has proclaimed that none shall entomb Polyneices, and has placed a guard to watch the body. The play must open before daylight, for it is the first day-watch which discovers that some one has strewn dust upon the body (254). During some forty lines by the chorus (332-72) all the time from early morning till noon must elapse, for the guard who captures Antigone says that the sun stood in mid-heaven (416). A striking example of dramatic condensation occurs during the thirty-five lines recited by the chorus after Creon leaves the stage at 1115, at the end of which a messenger announces all that Creon accomplishes meanwhile: he buries the body of Polyneices with decent ceremonies, he goes to Antigone's rocky cell, and he sees his son commit suicide at the side of her body—the business of a couple of hours.

There are, furthermore, suggestions of a still longer period. When Creon hears the report of the first day-watch, not more than an hour or two after he issued his decree, he says: 'From the first there were certain in the town that muttered against me, chafing at this edict, wagging their heads in secret' (289). Polyneices' body, which was slain only the previous night, is already in a state of decomposition (410); and when Teiresias announces the impending catastrophe, he uses the expression, 'Not many days hence' (1066).

4. *Ajax*. The action extends over a few hours after dawn, being unusually realistic in its presentation of time. It was in the dead of night (285) that Ajax went out to slaughter

the animals, and he has just returned when the play begins (10). The scene changes, but no interval is required by this change.

5. *Electra*. The action extends over approximately the same length of time as the presentation, being more realistic than that of the *Ajax*. Evidently the action occurs in the early morning, for when Orestes arrives the newly-risen sun is bright (17).

6. *Trachiniæ*. Time-extension indefinite. During the play the distance between Cenæum and Trachis, twenty miles in a direct line, is five times traversed, twice by Lichas and his train, twice by Hyllus, and once by Hercules in his agony—rather heavy business for one day.¹ The romantic method of portraying journeys is well illustrated here: only a hundred lines intervene between Lichas' exit with the poisoned robe (634) and the entrance of Hyllus (735) with a full account of its effect on Hercules; yet during these lines Lichas has traveled twenty miles, and Hyllus has returned the same distance. The play, however, does not necessarily exceed the limit of a day.

7. *Philoctetes*. Time, approximately that of presentation.

C. *The Time-Element in Euripides.*

1. *Alcestis*. Time, a few hours. Heracles accomplishes his wrestling match with Death in a marvelously short time, when measured by the conversation between Admetus and the chorus (860–1008).

2. *Medea*. Within a few hours. There is some slight dramatic condensation during the speech of the chorus (970–980), which covers the space of time during which the children go to Creon's daughter, win their reprieve from banishment, and word thereof returns to Medea.

¹ Professor Kent classifies the *Trachiniæ* as the only one of Sophocles' plays transgressing the limits of one day, allowing several days in which Hyllus searches for his father, and permitting Lichas to stay over night in Trachis. 'The Time-Element in the Greek Drama': *Trans. Amer. Phil. Assoc.* 1906.

3. **Hippolytus.** Within a day. There is a conspicuous case of the imaginative portrayal of time during the speech of the chorus (1105-40). Hippolytus leaves the stage, the chorus recites thirty-five lines, and then a messenger enters telling the events connected with Hippolytus' death—how he had hitched up his chariot, had struggled with a runaway team, and had been dragged till he was fatally injured; indeed, he had driven 'beyond the borders of this country,' near the 'Saronic gulf.'

4. **Hecuba.** Within a few hours. An instance of dramatic condensation occurs in the choral song of some fifty lines which intervenes between the exit of Polyxena and the entrance of Talthybius with a long account of the sacrifice of Polyxena on Achilles' tomb, and the erecting of her funeral pyre.

5. **Andromache.** The structural faults of this play have resulted in an incoherent presentation of time, which compels the audience either to assume that Orestes' friends had accomplished the murder of Neoptolemus at Delphi some days before the opening of the play, and that Orestes himself was disingenuous when he implied to Hermione that the murder was still in the future—saying that he had prepared snares of death in which Neoptolemus 'shall wretchedly perish,' and 'when it is accomplished this exploit shall on the rock of Delphi be proclaimed'¹—, or to suppose that several days elapse between the exit of Orestes and the entrance of the messenger who precedes the body of Neoptolemus.² Such a lapse of time without a break in the presentation would be merely an extension of the prevailing practice of presenting time to the imagination.

6. **Ion.** Within a day. Although the time-sequence is unusually clear, the play opening early in the morning, as indicated by the description of the rising sun, *Ion* contains

¹ Verrall, *Four Plays of Euripides*, p. 15.

² Hardion, *Histoire de l'Académie des Inscriptions et Belles-Lettres*, Paris, 1733, 8. 274.

Kent, 'Time-Element in the Greek Drama': *Trans. Amer. Phil. Assoc.* 37. 39-52.

a striking illustration of the presentation of imaginative time. Only about fifty lines recited by the chorus intervene between the exit of an old servant to prepare a poisoned cup for Ion and the entrance of another servant with a long story of the festivities at the banquet, of Ion's discovery of the attempt on his life by the fate of a dove which tasted the wine, of the confession of the old servant under torture, and of the formal judgment against Creusa by the elders of the land—all of which is the business of hours rather than minutes.

7. The Suppliants. During this play, several days must be supposed to elapse while the chorus speaks some thirty-five lines. Theseus leaves Eleusis for Athens to gather an army (364), and returns with the army some thirty lines later (391), having twice traveled the fifteen miles between Eleusis and Athens; meanwhile Creon at Thebes has had time to learn how things were moving, and to send a herald to Eleusis, about thirty miles from Thebes. Later in the play, Theseus takes his army to Thebes, wins his battle, buries the dead bodies, and news thereof is returned to Eleusis.

A minor instance of dramatic condensation of time occurs just after Theseus says that he must have the city's vote upon the matter of rescuing the dead bodies from the Thebans, and that when he has won the citizens to this cause he 'will return hither.' After the chorus has spoken about fourteen lines, Theseus, who apparently has not left the stage, sends a herald to Thebes saying: 'Moreover, the city gladly of its own accord undertook this enterprise when it perceived my wish.' Certainly Euripides did not hesitate to require of his audience that they let him on their 'imaginary forces work.'

8. The Sons of Hercules. The lapse of several days seems to be required for the action of this play. An Argive army, for which Copreus goes, has a few lines after his departure from Athens reached the border of Attica, and is there encamped (389-97). Moreover, we learn that Hyllus, a son of Heracles, has arrived with an army for

which he must have learned the need since the beginning of the play. A choral ode of some forty lines represents the time in which the battle is fought on the further side of Attica, extending even to the Scironian rocks, forty odd miles away.

9. **Hercules Furens.** Time, almost that of presentation. An instance of the usual dramatic condensation occurs during the choral ode, which covers the period in which Hercules goes crazy, kills his family, and falls asleep.¹

10. **Iphigenia among the Tauri.** Within a day. Dramatic condensation occurs during the lines concurrent with the feigned purifying ceremony (1235-82), and also during the capture of Orestes (122-234).

11. **The Trojan Captives.** Time, practically that of presentation. As there is no real action, there arises no occasion for a lapse of time during the play.

12. **Helen.** Within a day. The lapse of time suggested by the messenger's account of Helen's escape with Menelaus in a ship prepared for his funeral service must occur during a choral ode of some fifty lines (1450-1500).

13. **The Phœnician Maidens.** Time, within a day. During the choral song (1028-68), the sacrifice of Menœceus and the whole battle described by the messenger must take place—clearly the business of hours.

14. **Electra.** Within a day, beginning at dawn. The choral song (698-750), some fifty lines, covers the time consumed in the murder of Ægisthus, according to the messenger's account—again evidently the work of several hours.

15. **Orestes.** Within a few hours. Yet there is the omnipresent dramatic condensation during the choral song, coincident with the pleading of Orestes at the trial before the citizens (807-44).

16. **Iphigenia at Aulis.** A few hours in the early morning. In the beginning, Agamemnon is opening and resealing his letter 'beneath the shades of night.' There is condensed time during the choral song of about twenty lines, which

¹ Kent conceives of a difficulty in the arrival of Theseus close on Heracles' heels, *Trans. Amer. Phil. Ass.* 37. 39.

covers the sacrifice of Iphigenia. Agamemnon evidently delayed a long time in sending his second letter, for meanwhile Clytæmnestra has arrived at Aulis in response to his first message.

17. *The Bacchanals.* Within a day, beginning at sunrise. A striking instance of the condensation of time occurs in the song of the chorus placed between the exit of Pentheus and the entrance of the messenger with news of his death. Meanwhile Pentheus goes up in the mountains to the field of Kithæron, to behold the ecstasy of the Bacchanals, is shaken down from his perch on a tree, is torn to pieces by the mad women, and news of his death is brought down to the city,—the events of hours rather than of minutes.

18. *The Cyclops.* Time, almost that of presentation, being in the late afternoon, after the flocks have come home, but before sunset. As usual, some dramatic condensation occurs. Ulysses is absent from the stage only while the chorus recites some twenty lines, yet during that time it must be supposed that Polyphemus prepares his horrible supper, gluts himself, becomes drunk on wine, and plans a social banquet.

19. *Rhesus.* Time very explicit, from shortly after midnight till dawn. There are more time-references than in any other play ascribed to Euripides. The words of the chorus just after Rhesus goes to sleep, 'now dawns the day,' seem a little out of keeping with the darkness dwelt upon by Ulysses afterwards, and with the chorus' own line, 'the dead of night.' Ulysses and Diomedes must be supposed to accomplish the slaughter of Rhesus, and of many of his army, during an interview between Paris and Minerva of about twenty-five lines.

D. *The Time-Element in Aristophanes.*

1. *The Acharnians.* This play contains a journey no less remarkable than that of Agamemnon¹: during some forty lines of continuous action at the Athenian Assembly, Amphi-

¹ See *Æschylus*.

theus goes to Sparta, makes peace, and returns to Athens (132-75). Later in the play, Lamachus has been absent from the stage only during a few lines, when he returns wounded.

2. **The Knights.** The time is highly realistic, there being almost no plot at all.

3. **The Clouds.** The time is approximately that of the performance. No duration of time is allowed for stepping from Strepsiades' house to the thinking-shop.

4. **The Wasps.** Within a day.

5. **The Peace.** Duration of considerable length is implied. The last orders which Trygæus gives to his servants suggest that he expects his beetle to be on the wing perhaps for 'three days.' Some time is suggested by the changes under the dominion of Peace which are described by the sickle-maker, who now has plenty of trade in his ware.

6. **The Birds.** The lapse of at least ten days is suggested. The city of the birds is planned about l. 680, and when we reach l. 924, Peisthetairus is celebrating with sacrifice its tenth day; meanwhile elaborate walls have been built.

7. **The Lysistrata.** Early in the morning the women hold a council and occupy the citadel, in order to force the Athenians to make peace with the Spartans. Several days evidently pass while the women are in possession of the citadel, for (l. 881) Cinesias says that his child has been unwashed and unsuckled 'six days past,' and meanwhile a herald and ambassador have come from Sparta.

8. **Thesmophoriazussæ.** The action is all within a day, the third of the feast of Ceres and Proserpine.

9. **The Frogs.** The duration of this comedy depends entirely upon the length of time implied by the journey to Hades, for the scene before the house of Heracles, and the events in Hades, evidently require only the time of presentation. When Bacchus inquires concerning the inns on the way, it is to be expected that the trip will consume several days, but presently the whole journey is accomplished on the stage, the actors evidently walking about the stage much

in the manner of Joseph and Mary during their flight into Egypt on the English miracle-stage.¹

10. *Ecclesiazusæ*. The matter fills a whole revolution of the sun, the women assembling shortly after midnight, and the amorous young men walking abroad by torchlight the following evening.

11. *Plutus*. The action clearly extends over several days: the first, that on which Chremylus finds the blind Plutus; the second, that on which neighbors notice that Chremylus is 'better off than yesterday' (l. 364), and Chremylus resolves to take Plutus to a shrine that night, in hope that his sight may be restored; the third, the following day, in which Plutus gives thanks for his recovery from blindness, and many people are affected by the consequent redistribution of wealth.

¹ *Flight into Egypt*, Chester Cycle; or the journey of the Wise Men in *The Adoration of the Magi*, Chester Cycle VIII.

APPENDIX II.
TIME-ANALYSES SUPPLEMENTARY
TO CHAPTER III.

SACKVILLE.

GORBODUC (1561-62).

Day 1. Act I, Scenes 1-2.

Ferrex, the elder son of King Gorboduc, hears from his mother that his father is about to divide his kingdom between his two sons, and that 'even this day he will endeavour to procure assent of all his counsell.' At this council, Gorboduc formally assigns the southern half of his kingdom to Ferrex, and the northern to Porrex.

Interval. The two sons are crowned, and take possession of their kingdoms.

Day 2. Act II, Scene 1.

Ferrex is stirred to envy of his brother, and resolves,

I will in secrete so prepare myselfe
As, if his malice or his lust to reigne
Break forth in armes or sodein violence,
I may withstand his rage and keepe mine owne.

Interval. Ferrex gathers an army, and Tyndar comes from the court of Ferrex to that of Porrex.

Day 3. Act II, Scene 2.

Porrex, hearing what Ferrex is doing, determines to invade his brother's realm.

Interval. Philander comes to Gorboduc from the court of Porrex, Porrex goes to Ferrex's land, murders his brother, and news thereof is brought to Gorboduc.

Day 4. Act III, Scene 1.

Gorboduc hears of his sons' envious desires; and of the murder of his elder son by his younger.

Interval. Gorboduc sends for Porrex, and he arrives weary with fast riding.

Day 5. Act IV, Scenes 1-2.

The queen-mother wails, and vows vengeance upon Porrex. While Gorboduc is wondering 'whereto this lingring stay falls out so long,' Porrex arrives; he pleads his cause, but is ordered out of the royal presence until his father decides upon his sentence. Twenty-three lines after Porrex has left the stage, Marcella brings word that Porrex 'is by his mother slaine . . . while slumbring on his carefull bed he rests,' and she recounts how he had cried on his mother while dying, and how the ladies had tried in vain to staunch his blood. Since all this must be supposed to have happened during the two minutes since Porrex himself was on the stage, we have as obvious a case of dramatic condensation of time as the passing of an entire night during some ten minutes of action in the castle of Macbeth.

Interval. The people rise in huge numbers, and kill both Gorboduc and his queen. They evidently have been roused up for some time, for the nobles suspect that they are 'weried in field with cold of winters nights.'

Day 6. Act V, Scene 1.

The nobles plan to punish the people for insurrection; the Duke of Albany sees here a good chance to win a crown, and hurries home to gather an army.

Interval. The people are divided in their allegiance, and the Duke of Albany brings an army of twenty thousand men.

Day 7. Act V, Scene 2.

The nobles resolve to fight the Duke of Albany, although they have no king, and dissension is rife in the country.

The total duration of *Gorboduc* must be about six weeks, although there are no explicit references to the length of any of the intervals which separate the seven days of dramatic action.

RICHARD EDWARDS.**DAMON AND PITHIAS (1564).**

Day 1. The old councilor, Carisophus, in a conversation with Aristippus, says that he is on his way to the city, 'some knaves to nip for talk.' Damon and Pithias rejoice that they have landed safely in Syracuse, and go to seek lodging. Carisophus hears that certain strangers have arrived, and goes to seek them out. Damon's servant, Stephano, says that his masters 'this day' arrived at Syracuse. After Stephano has reported the news he has heard in the place, he says, 'It is high dinner time,' and Damon plans, 'when dinner is done, we will view this city as we have begun.' Afterwards, when Stephano is 'as hungry now as before I went to dinner,' Carisophus arrests Damon for speaking treason, and has him hurried to the court. Carisophus announces his catch to Aristippus, and the latter goes to interview the prisoner. Pithias hears from Stephano that Damon is condemned to die 'to-morrow,' he pleads for Damon's life with Aristippus the courtier and with Dionysius the king, and, in this same scene, Dionysius orders that Pithias be beheaded immediately. The sentence is so altered that Damon is released for 'two months' to settle his affairs in Greece, and Pithias held as a pledge for his return. When Stephano escorts Damon to the wharf, he spies the courtier Carisophus prying into Damon's chests, gives him a beating, and tells him, 'Onaphets is my name.'

Interval. Two months?

Day 2. Aristippus announces :

To-morrow is the day, which day by noon if
Damon return not, earnestly
The King hath sworn that Pithias should die.

Nevertheless, the beating which Stephano gave Carisophus at the departure of Damon seems to be a very recent matter, for Aristippus also says of Carisophus :

Even now he came whining and crying into the
 court for the nonce
 Shewing that one Onaphets had broke his knave's
 sconce.

Grim, the collier, early in the morning, waits for the porters to open the gate to the king's palace. Grim regrets that Damon or his fellow is 'here to-morrow to die.' It is strange that Aristippus should be up earlier in the morning than Grim. Carisophus, in a conversation with Aristippus, refers to the case of Pithias, 'which to-morrow shall die.'

Day 3. The wise councilor Eububus laments that 'the day is come that Pithias must lose his life.' At the time of the execution, Damon arrives, saves his friend's life, and is himself forgiven.

The total duration is ostensibly two months.

GASCOIGNE.

GLASS OF GOVERNMENT (1575).

Day 1. Act I.

The four sons of two Antwerp gentlemen are given into the charge of old Gnomaticus; the courtesan Lamia immediately plans to entice the elder boys.

Act II.

The older brothers progress in the acquaintance of Lamia.

Interval. The fathers hear bad reports of the sons.

Day 2. Act III; Act IV, Scene 5.

The fathers determine to send their sons immediately to the university. Lamia gives a supper.

Day 3. Act IV, Scene 6—Act V, Scene 1.

Lamia is arrested for giving a supper 'last night,' evidently that given on Day 2.

Interval. The sons go to college, the younger boys win honors, and a messenger brings news thereof to the fathers.

Day 4. Act V, Scene 2.

The fathers receive letters from their younger sons, and send Fidus to find their elder ones.

Act V, Scenes 3-9.

Gnomaticus announces that Lamia has been caught, and presently occurs the trial of Eccho, Lamia's confederate. As this arrest and trial seem to follow directly after Day 3, the interval between Days 3 and 4 is annihilated in the events at Antwerp.

Interval. Fidus seeks after the elder sons.

Day 5. Act V, Scene 9.

Fidus returns to Antwerp with the news of the execution of one elder brother for robbery, and the public whipping of the other.

UDALL.

RALPH ROISTER DOISTER (c. 1551).

Day 1. Act I, Scenes 1-5.

Scenes 1 and 2 are connected by Ralph's coming; scenes 2, 3, and 4 are linked by the sending for the musicians in 2, the waiting for them in 3, and their coming in 4; scenes 4 and 5 are connected by Custance's receiving the letter in 5 which was sent to her in 4.

Day 2. Act II, Scenes 1-4; Act III, 1-5; Act IV, 1-4.

Scenes 1 and 2 of Act II evidently represent the morrow of I. 4, for the nurse asks Ralph's boy if he did not play here 'last day.' In Act III we are still in the same day, for the maids complain of just having been fooled (2. 3). The buffoonery before Custance's house is apparently continuous. In the midst of it Sym Suresby arrives, and hears Ralph wooing Custance.

Day 3. Act V.

Arrival of Goodluck, who, according to Sym Suresby, was one day behind Sym himself.

JOHNSON, L. (?)

MISOGONUS (1560-77).

- Day 1. Act I—Act III, Scene 1.

Philogonus is shown mourning over the worthlessness of his son Misogonus, and the son is shown reveling among his wenches and gamblers. Philogonus is told that he has a lost son, a twin to Misogonus, and the boy is sent for.

Interval. A fortnight passes in which the lost son Eugonus is brought home.

- Day 2. Act III, Scene 2—Act IV.

Misogonus is told that the messenger sent for his twin brother has been gone a fortnight. Gossips go hastening to tell Philogonus what they know about his lost son, a circumstance which seems to carry us back to Day 1. Eugonus arrives (the nurse now says that he is twenty-four years old, in contradiction with the father's statement that his birth was twenty years ago), and Misogonus is reformed.

INGELAND.

THE DISOBEDIENT CHILD (c. 1560).

- Day 1. The father and the son converse on ways of living.

Interval. The son courts, and prepares for marriage.

- Day 2. On the day preceding the wedding day, the cook's preparations are shown.

- Day 3. The wedding day.

Interval (?)

- Day 4. The wife beats her husband.

Interval. The husband spends one day in the saddle riding home to his father.

- Day 5. The son returns to his father, penitent.

COMMON CONDITIONS¹ (p. 1570).

- Day 1. Thrift, Shift, and Drift waylay a lady and a gentleman, and 'with them a little parasite,' who 'this day'

¹ Ed. Farmer, *Five Anonymous Plays*, 4th Series (1570-1579).

have left court. The gentleman, Sedmond, runs away, leaving his sister Clarisia, but the servant, Common Conditions, extricates himself and his mistress Clarisia from this predicament. He proposes, 'seeing we are so nigh the sea, that we may pass, in one day, Clean over the sea to Phrygia, . . . whereas now your good father Sir Galiarbus is.' Sedmond bewails the loss of his sister, and resolves to wander in foreign lands.

Interval. A day elapses for Clarisia's journey across the sea.

Day 2. Galiarbus mourns the absence of his two children; evidently he has not yet seen Clarisia. Lamphedon, Prince of Phrygia, declares his love for a strange lady whom he has just seen 'this day' in the woods. Common Conditions overhears him, and promises to take him to her. Clarisia declares her love for Lamphedon (she seems to have been in Phrygia long enough to be well acquainted with his rank). Lamphedon overhears her, and they go to his father's palace, 'where we will soon there married be.'

(Day 2'. Sabia, a physician's daughter, declares her love for Sir Nomides, and Sir Nomides (really Sedmond in disguise) protests that he cares not for love.)

Interval. Several days. The King of Thrace has heard of the wedding, and sent a letter to Clarisia, and the duchess falls out with Clarisia because of the latter's beauty.

Day 3. Common Conditions announces that Clarisia is going to her uncle, the King of Thrace, and that 'now at the sea coast have I been, shipping to provide . . . against the next tide.' Clarisia induces her husband to go to Thrace. Before Common Conditions thinks Clarisia can be more than on ship-board, pirates enter, who make Common Conditions their captain, and he betrays Clarisia's ship to them.

(Day 3'. Sabia's father promises to cure her love-troubles by his art.)

Lamphedon tells how the pirates had flung him overboard; the pirates appear, and after Lamphedon has overcome the boatswain in a fight, he receives information that Clarisia has been sent to Marofus Isle, to be sold to Cardolus, who keeps the isle. Lamphedon straightway sets out to rescue her. Clarisis is told by Common Conditions to 'become a servant to a knight who dwelleth here hard by, who Leostines hight,' and he promises to search night and day for Lamphedon.

Interval. Lamphedon's and Common Condition's journey to the Isle of Marofus.

Day 4. Lamphedon overcomes Cardolus in battle.

(Day 4'. Sir Nomides mourns that he has at last fallen in love with Metrea (who is Clarisia under an assumed name), salutes the foolish maid Lomia, and later Clarisia herself.)

Lamphedon mourns that he has not found Clarisia among Cardolus' captives. Common Conditions arrives, and promises to take Lamphedon to Clarisia.

Interval. Since Day 3 several days must pass, in which Clarisia's charms work.

Day 5. Metrea (Clarisia) has so charmed her master Leostines that he promises to make her his daughter, and grants her request that she may remain a virgin.

* * *

The remainder is lost.

The total time is some ten days—possibly not more than six days, although the time is rather indefinite.

WHETSTONE.

PROMOS AND CASSANDRA (1578).

See Appendix IV.

PRESTON.

CAMBYSES (c. 1561).

Day 1. Cambyses determines to conquer Egypt. He appoints Sisamnes judge, and sets off for Egypt.

Interval.

- Day 2. Ambidexter plays upon the clowns and Judge Sisammes.

Interval (?)

- Day 3. The king upon his return condemns Sisammes, whose son Otian he now appoints judge. Since Praxaspes has reproved the king for drunkenness, Cambyses resolves to try his archery on Praxaspes' son. He kills the boy, whose mother mourns.

Interval (?)

- Day 4? The incidents of the murder of the king's brother are represented. Ambidexter tricks the Dutch country-people. Cupid wounds the king, who woos a lady. Ambidexter tells of the wedding festivities. The wedding-banquet is held. The queen is executed.

Interval (?)

- Day 5. Ambidexter tells of the mourning throughout the city for the king's crimes. The king accidentally kills himself.

The time is so altogether indefinite that the above scheme is largely hypothetical. The audience would not feel the lapse of intervals; they could almost conceive of all after the first day as occurring on one day.

SIR CLYOMON AND SIR CLAMYDES.

- Day 1. Scene 1.

Sir Clamydes, Prince of Suavia, now landed on the shore of Denmark, undertakes the killing of the dragon for Juliana's sake.

Interval. Clamydes returns to Suavia.

- Day 2. Scenes 2-3.

Clyomon lands in Suavia, engages Subtle-Shift as servant, and steals the stroke of knighting from Clamydes, whose father was about to dub him. Clamydes is knighted, and swears to rest no day till he has avenged himself.

Interval.

Day 3'. Scene 4.

This scene is at Alexander's court in Macedonia. There is at least a twenty-days' sail to the Strange Marshes of Sc. 8.

Day 3. Scene 5.

Clyomon and Clamydes agree to meet at Alexander's court 'the fifteenth day next.'

Interval. Clamydes kills the dragon. This interval is four days, because in Sc. 6 Clamydes has said, 'yet ten days space I have.'

Day 4. Scene 6.

Subtle-Shift, now Clamydes' servant, betrays to the knight Sansfoy the sleeping-place of his master. Sansfoy intends to steal the dragon's head.

Scene 7.

Sansfoy has the head, which he has taken from Clamydes, 'hard by.' He charms Clamydes with ten days' sleep. Clamydes has said to meet Clyomon 'yet ten days space I have.'

Interval. Seven days elapse, because Sc. 8 is two days from the time appointed for the meeting of Clyomon and Clamydes.

Day 5. Scene 8.

Clyomon, storm-driven, lands on the Isle of Strange Marshes, which is more than twenty days' sailing from Macedonia. Clyomon laments regarding his appointment with Clamydes, 'for now within two days it is that we should meet together.' Help is given to Clyomon by Neronis, Princess of the Isle of Strange Marshes, in return for which he vows to be her servant.

Interval. Two days elapse, for Sc. 9 is the day of the appointment.

Day 6. Scene 9.

Sansfoy says:

Now are the ten days full expired wherein
Clamydes he

Shall wake out of his charmed sleep, as shortly
you shall see.

and resolves to go to Juliana with the dragon's head.

Scene 10.

Subtle-Shift sets Clamydes free, but as Sansfoy has escaped, Clamydes resolves to go to Macedonia.

Interval. Clyomon is cured by Neronis. This interval is perhaps a week.

Day 7. Scene 11.

Clyomon swears loyalty to the Princess Neronis, telling her that he must go, but that 'this I vow, within three score days to be . . . with thee again'.

Interval (?).

Day 7'. Scene 12.

Thrasellus, King of Norway, plots to capture Neronis.

Interval. Perhaps three weeks pass, during which occur the execution of Norway's plans, the death of the king, and so forth.

Day 8. Scene 13.

Clyomon, hearing that Clamydes, too, missed the appointment, determines to return to Neronis, whereupon Rumor tells him that Neronis has been captured, that her father has died of grief, and that her mother is in trouble with her brother-in-law over the succession to the throne.

Day 9'. Scene 14.

Clamydes resolves to go to the Isle of Strange Marshes in search of Clyomon.

Day 9. Scene 15.

Neronis, in page's apparel in a forest, hires herself to a shepherd named Corin.

Scene 16.

The King of Norway, in pursuit of Neronis, is killed by Clyomon, who is cared for by a shepherd.

(Scenes 15 and 16 are both in one day, for the King of Norway says, 'Pursue her speedily, she cannot far be gone'; yet the shepherd Corin speaks of his new shepherd boy's going to church and winning the hearts of the village belles, as if Neronis had been with him some time.)

Interval (?).

Day 10. Scene 17.

Subtle-Shift is in the Isle of Strange Marches. He says that King Alexander is also there, and that the king has ended the strife between the queen and her brother-in-law by commanding that a battle be fought on the sixteenth day—'within ten days is the time.'

Interval. A few days elapse, part of the ten yet to come before the day of combat.

Day 11. Scene 18.

Neronis, disguised as a shepherd boy, mourns for Clyomon, and, supposing a hearse to be his, is about to kill herself, when 'Providence' undeceives her.

Scene 19.

Clyomon mourns for Neronis; and to help her mother he decides: 'I will into that land.'

Scene 20.

Neronis, dressed as a page, tired by a journey, engages as page to Clyomon, who is making his way 'toward the Strange Marshes.' He says of the combat, 'now the day is nigh.'

Day 12'. Scene 21.

Bryan Sansfoy is on his way with the dragon's head to claim the hand of Juliana—'to Denmark I draw nigh.'

Interval. Since Sc. 17, ten days have elapsed. Since 14 has occurred Clamydes' journey to the Isle of the Strange Marshes, and since 16 the journey of Clyomon and Neronis to the same place.

Day 12. Scene 22.

'This is the day that the combat must pass for Mustantius and the Queen.' King Alexander effects a compromise; Clyomon and Clamydes become friends when it is learned that Clyomon is son of the king of Denmark. The two decide to go at once to Denmark. Neronis is sent as a messenger.

Interval. Several days elapse, during which Clyomon, Clamydes, and Neronis make the journey to Denmark.

Day 13. Bryan Sansfoy, with the dragon's head, imposes himself upon Juliana and the King of Denmark as Clamydes. Neronis announces Clyomon's arrival. Clyomon and Clamydes arrive, and put to shame the false Sir Bryan. Neronis reveals herself, and 'each lord hath his lady.'

The total time is nearly three months. The Sansfoy story is not coördinated with the main plot, for it requires less time. After Bryan obtains the head of the dragon (Sc. 6) on Day 4, he would naturally go at once to Juliana, as he does in Scenes 21-22, Day 12'-12, instead of waiting through the months that intervene. Furthermore, there is a slight inconsistency concerning the time that Neronis serves the shepherd (Sc. 15 and 16).

The intervals are indicated by journeys. In the first, and again in the last part, there are numerous time-references. The intervals are indicated largely by journeys, and in many places the time-scheme is very uncertain. Altogether, a hazy impression of long time is given.

Summary.

Day 1.	Scene 1.	Interval.
Day 2.	Scenes 2-3.	Interval.
Day 3'.	Scene 4.	Interval.
Day 3.	Scene 5.	Interval.
Day 4.	Scenes 6-7.	Interval.
Day 5.	Scene 8.	Interval.
Day 6.	Scenes 9-10.	Interval.
Day 7.	Scene 11.	Interval (?).
Day 7'.	Scene 12.	Interval.
Day 8.	Scene 11.	
Day 9'.	Scene 14.	
Day 9.	Scenes 15-16.	Interval (?).
Day 10.	Scene 17.	Interval.
Day 11.	Scenes 18-20.	
Day 12'.	Scene 21.	Interval.
Day 12.	Scene 22.	Interval.
Day 13.		

APPENDIX III.

TIME-ANALYSES SUPPLEMENTARY TO CHAPTER V.

The following time-analyses are similar in general form to those which Mr. Daniel has made for Shakespeare's plays (*Transactions of New Shakespeare Society*, 1877-79). Where certain scenes may reasonably occur on the same day as certain others, although there is no necessary connection, those having the less direct connection with the schedule of the preceding scenes have been distinguished by the mark ' (prime): thus Day 4' is not necessarily coincident with Day 4, although the simplest adequate schedule results from supposing it so. Where two dramatic stories are so entirely unrelated in time-movement that what is necessarily the fourth day in one can not coincide with the fourth day in the other, the discrepancy has been indicated by enclosing the scenes of the minor plot in brackets: thus (Day 2) might be coincident in time with Day 4, and (Day 3) with Day 7. A day is understood to begin at midnight, and to end at midnight. An action which covers only the twelve hours from early evening till dawn would, by this system, be assigned to Days 1 and 2. In many cases the presentation of time is so vague that any arrangement into a schedule of days cannot fail to be somewhat arbitrary; the tendency has been throughout to avoid complicating the situation with unnecessary intervals.

LYLY.

CAMPASPE (1579-80).¹

Day 1. Act I.

Alexander surveys his Theban captives, among whom is Campaspe, and talks with the philosophers

¹ The dates given for Lyly's plays are those suggested by Bond, *Lyly* (1902). In the succeeding plays, the dates given by Schelling, *Elizabethan Drama* (1907), have been adopted.

whom he has sent for. Diogenes would not leave his tub to come. Meanwhile three pages, Granichus, the servant of Plato, Manes, the servant of Diogenes, and Psyllus, the servant of Apelles, plan to take supper together, the latter two going home with Granichus, for Plato lives better than the other philosophers.

Act II, Scenes 1-2.

Manes and Diogenes have 'a jar.' As Manes follows his master, all three pages resolve to 'steale out againe anone.'

Act II, Scene 2.

Alexander tells Hephestion of his love for Campaspe, and sends for Apelles to paint her picture. Meanwhile Alexander asks Diogenes the reason for his refusal to come to the palace when sent for, a conversation which suggests that this scene follows closely upon Act I.

Interval. Alexander grows melancholy with love, and Apelles paints Campaspe's picture.

Day 2. Act III.

Apelles in his studio tells Campaspe that 'Alexander will be here anon'; he shows her his pictures; presently Alexander comes, and decides that Campaspe's picture is sufficiently finished to be brought to him. His friends, Clytus and Parmenio, remark that 'in Alexander now a daies there groweth an impatient kind of life.' Meanwhile Manes brings word to Psyllus that on the next day, between the hours of nine and ten, his master means to fly. Psyllus returns to the studio of his master Apelles, who has not noticed that he has been absent since 3.3. Apelles decides to give the picture some blemish after Alexander has seen it, so that Campaspe will come again to his studio.

Day 3. Act IV, Scene 1.

'This is the place, the day, the time that Diogenes hath appointed to flye.'

Interval. Alexander sinks into habits of easy living, and Apelles repaints Campaspe's picture.

Day 4. Act IV, Scene 2.

Campaspe comes to Apelles' house for another sitting.
Act IV, Scene 3.

Clytus and Parmenio lament Alexander's lapse into luxurious ease, suggesting that he has for some time been lying on downy couches. Some time must have passed since the mention of the embassy in 3. 4, for they regret that nothing more has been heard of it.

Act IV, Scene 4.

Apelles finishes Campaspe's picture.

Act IV, Scene 5.

Alexander sends for Campaspe's picture.

Day 4 Act V, Scene 1.

or 5. Diogenes sends away prospective pupils.

Act V, Scene 2.

Apelles fears that Alexander discovered his love when they looked at Campaspe's picture.

Act V, Scene 3.

The courtesan, Laïs, talks to Diogenes.

Act V, Scene 4.

Alexander conquers himself, and gives Campaspe to Apelles. Evidently this scene directly follows 5. 3, since that scene ended with the words, 'Now let us make haste, least Alexander find us here.'

The time is very inexact, there being very few definite references. The lapse of about a month is implied by the reference to Alexander's changed habits, but there is no special place planned for the occurrence of the intervals.

Summary.

Day 1.	Act I, Act II.	Interval.
Day 2.	Act III.	
Day 3.	Act IV, Scene 1.	Interval.
Day 4.	Act IV, Scenes 2-5.	
Day 4		
or 5.	Act V.	

SAPHO AND PHAO (1581).

Day 1. Act I, Scenes 1-3.

Venus takes passage for Syracuse with the ferryman, Phao, and gives him the gift of beauty, in order to subdue Sapho to love. Trachinus and Pandion, with their servants, go to Syracuse.

Interval? The ladies of the court, having noticed Phao's beauty, become his wooers, at which he shows disdain (1. 4 and 2. 4).

Day 2. Act I, Scene 4.

The ladies of the court declare their love for Phao, and admiration for his sudden beauty.

Act II.

After Phao visits Sybilla, the soothayer, Sapho meets him, loves him, and takes him as a page. Phao in turn falls in love with Sapho, and again visits Sybilla to learn how to win Sapho.

Interval. Sapho has been sick for some time, so that her maids are worn with watching (3. 4).

Day 3. Act III.

Sapho has fallen so sick with her love for Phao that she cannot sleep. To relieve her distress, she sends for Phao to bring her simples.

Act IV.

Venus promises Sapho relief, and through a mistake of Cupid's, is herself smitten with love for Phao. She induces Vulcan to make her new arrows, to change the inclinations of Sapho and Phao.

Act V.

Cupid, to be revenged upon his mother, cures Sapho, but strikes Phao with loathing for Venus, and himself adopts Sapho as his mother.

The time is so altogether indefinite that any time-scheme must be largely hypothetical. There is a close continuity between the scenes, which gives the semblance of a shorter extension than the subject permits. Days 1 and 2 might possibly be combined; probably not more than a week is implied for the total duration.

Summary.

Day 1.	Act I, Scenes 1-3	Interval.
Day 2.	Act I, Scene 4; Act II.	Interval.
Day 3.	Act III, Act IV, Act V.	

GALLATHEA (c. 1584).

Day 1. Act I, Scenes 1-2.

Tyterus disguises his beautiful daughter, Gallathea, as a boy, in order that she may not be sacrificed to Neptune; Melebeus does likewise with his daughter, Phillida. Cupid resolves to play pranks among Diana's nymphs.

(Day 1'.) A mariner, Raffe, Robin, and Dicke part, to meet again in a twelvemonth.

Act II, Scenes 1, 2, 4, and 5.

Gallathea und Phillida, each unaccustomed to her masculine apparel, meet in the woods and fall in love. Cupid tells his mischievous plans, and Neptune declares that he sees through the silly disguises.

Act II, Scene 3.

Raffe engages himself to an alchemist.

Day 2. Act III, Scenes 1, 2, and 4.

Diana's maids are all in love; in revenge she captures Cupid, and devises punishments for him. Phillida and Gallathea each suspect the sex of the other. Since Act II there has been time for Cupid to work his charms, for the nymphs to dream, and for Phillida and Gallathea to exchange vows of love.

(Day 2'.) Act III, Scene 3.

Raffe leaves the alchemist, and engages himself to an astronomer. Since 2.3 there has been time for Raffe to see the alchemist's experiments.

A possible interval.

Day 3. Act IV, Scene 1.

'This is the day wherein you must satisfie Neptune.'
Melebeus and Tyterus protest that they have no

daughters, although Tyterus says that he has seen Melebeus kissing his daughter 'very lately.'

Act IV, Scene 2.

Cupid is being punished as directed in 3. 4.

Act IV, Scene 3.

Neptune says, 'This day is the solemn sacrifice at this tree.'

Act IV, Scene 4.

Phillida and Gallathea decide to 'wander into these groves till the hours be past.'

(Day 3'.) Act V, Scene 1.

Raffe has left his new master in disgust, and, together with Robin and Peter, goes to seek out Dicke.

Act V, Scene 2.

A virgin who is offered to Neptune is refused, because she is not the most beautiful.

Act V, Scene 3.

Phillida and Gallathea wonder why the virgin who was to be sacrificed is still living. Diana gives up Cupid to Venus in return for Neptune's promise not to require the sacrifice. Venus agrees to transform either Gallathea or Phillida into a nun, so that their love may not be futile. Raffe, Robin, and Dicke come in to 'tell what fortune we have had these twelve months in the woods,' and serve as minstrels for the marriage.

The time of the Gallathea story is probably under a fortnight, while that of the Raffe story, dovetailed in, is explicitly stated to be a twelvemonth (1. 2 and 5. 3). There is an attempt at close continuity of scene inconsistent with the lapse of time required by the plot.

Summary.

Day 1. Act I, Scenes 1-3.

(Day 1'.) Act II.

Day 2. Act III, Scenes 1, 2 and 4.

(Day 2'.) Act III, Scene 3. Interval?

Day 3. Act IV.

(Day 3'.) Act V.

ENDIMION (1585).

Day 1. Act I.

Endimion tells of his love for Cynthia. Tellus engages Dipsas, an old witch, to aid her in taking revenge on Endimion for his indifference to her love. The pages Dares, Samias, and Epiton, amuse themselves with Sir Tophas, a court swaggerer; 'next time,' they plan, 'weele have some prettie gentlewomen with us to walk,' in the hope of having more sport with Sir Tophas.

Act II.

Endimion declares his love for Cynthia, but dissembles his affection when he meets Tellus. Later he walks out by moonlight, and falls asleep on a lunary bank. Dipsas charms him, so that he will sleep away his life.

Day 2. Act III, Scene 1.

Cynthia inquires into the truth of the report regarding Endimion's sleep, and sends his friend, Eumenides, and others, to seek for a remedy. Tellus, in punishment for her impudent speeches, is sent to the castle in the desert, with Corsites for her jailor. Sir Tophas refuses to pity the love of the ladies whom the pages bring to him.

Interval. Tellus reaches the castle in the desert.

Day 3. Act III, Scene 2.

Corsites promises to be a loving jailor to Tellus.

Interval. Eumenides has been a long time absent from court.

Day 4. Act III, Scene 3.

Epiton finds that Sir Tophas is in love with Dipsas. Endimion 'hath slept his share.' Eumenides' page fears that his master will never return. Sir Tophas and the pages resolve to go to Dipsas.

Interval. Almost twenty years, filled with the wanderings of Eumenides, must elapse here.

y 4. Act III, Scene 4.

Eumenides, at a fountain in a desert place, tells Geron that Endimion has been in dead sleep 'almost these twentie yeares.' Geron has been at the fountain 'these fiftie winters.' Because of his merit as a true lover, Eumenides reads in the fountain a charm which will cure Endimion. Geron and Eumenides together hasten to Cynthia's court.

Interval. Eumenides travels home. The second twenty years of Endimion's sleep must expire here, for Eumenides says that he has slept forty years (5. 1). On the other hand, twenty years cannot elapse here, because the period during which Dipsas has practised her wicked arts, 'almost these fiftie years' (5. 3), is exactly coincident with the number of years her husband Geron has been at the fountain, 'these fiftie winters' (3. 4). Since he left her because of her wicked magic, if twenty years elapse during his journey back to court, the period of her exercise of magic powers must have been seventy years instead of fifty. Moreover, the fountain has become 'hard by the court' in 4. 2. 66, and Tellus is brought from the castle to court during the space of a few lines in 5. 3.

y 6. Act IV, Scene 1.

Tellus assigns Corsites, as a condition of possessing her love, the impossible task of moving Endimion from the lunar bank. Strangely enough, the castle in the desert now seems to be in the immediate neighborhood of the lunar bank and the court. Tellus says that gray hairs have grown on Endimion's head, yet during these forty years she has not yet made herself sure that Corsites loves her, and she herself has apparently not aged. It is moonlight when Corsites sets out to perform his task.

Act IV, Scene 2.

The pages leave Sir Tophas sleeping, in imitation of Endimion's 'happe for fortie or fiftie yeares,'

and attempt to persuade the watch over the lunar bank to let them see Endimion.

Act IV, Scene 3.

Corsites fails in his attempt to lift Endimion, is pinched by fairies on the way to their midnight festivities, and is discovered by Cynthia, who comes to discuss remedies with sundry philosophers. It must by this time be morning.

A possible interval. As the pages' words in 4. 2 indicate that Endimion's sleep is nearly complete, there can be no long interval here.

Day 7. Act V.

Eumenides and Geron have arrived; Cynthia, as directed by the charm Eumenides read in the fountain, kisses Endimion, who awakes. 'Thou hast heere slept fortie yeares, . . . and behold, the twig to which thou laiedst thy head is now become a tree.' His beard is gray and his body withered.

Sir Tophas, who has not yet received his answer from Dipsas, is told that her husband has just come, and that she has changed her maid Bagoa into a tree for betraying her secrets. Eumenides' page hears that his master has come home, and all the pages go to hear the news about Endimion.

Cynthia discovers the guilt of Dipsas through the confession of Bagoa, hears all the mischief which Tellus has harbored in 'so few years,' pardons her, and gives her to Corsites; by her own virtue restores the youth of Endimion and accepts his love; forces Dipsas to give over the magic which she has practised 'these fiftie yeares,' and to accept Geron as her husband; restores Bagoa to her former shape, and gives her to Sir Tophas; and gives to Eumenides his mistress, Semele.

The duration of the Endimion story is explicitly stated as forty years, but this long-time reckoning is not only irreconcilable with the concurrent Tellus-Corsites and Sir Tophas-pages stories, but is not even self-consistent. Lyly seems

to indicate great lapse of time for a special momentary effect, but to present the whole action as if it extended over only a few days. Even the ladies who have not Cynthia's charm of immortality do not grow old; the pages remain boys; Dipsas, who had hoary hairs in the beginning, is still living; Tellus has not learned certainly of Corsites' intentions during her imprisonment; and even Sir Tophas' love-fit cannot be conceived as extending over a number of years.

Summary.

Day 1.	Act I, Act II.	
Day 2.	Act III, Scene 1.	Interval.
Day 3.	Act III, Scene 2.	Interval.
Day 4.	Act III, Scene 3.	Interval.
Day 5.	Act III, Scene 4.	Interval.
Day 6.	Act IV.	Interval?
Day 7.	Act V.	

MOTHER BOMBIE (1590).

Day 1. Acts I and II.

The action takes place during the latter part of Monday. In 2. 4, the witty servants plan to meet 'to-morrow.'

Day 2. Acts III and IV, and Act V, Scene 1.

This is Tuesday. Mother Bombie promises the wedding for 'to-morrow' (3. 1).

Day 3. Act V, Scenes 2—3.

The time here is early Wednesday morning. Mother Bombie promises Vicina a solution of her difficulties 'before this day end' (5. 2); it is not yet daylight when the fiddlers come to awake the bride and groom (5. 3).

The entire action takes place inside of forty-eight hours; the time-references are numerous, definite, and consistent. The time is well indicated by the promise to meet 'to-morrow' (2. 4. 24); by Mother Bombie's promise to Serena that she shall 'be married to-morrow' (3. 1. 4); and the

promise to Vicina of a solution of her difficulties before the end of the day.

In this, Lyly's one drama of contemporary life, he observed the unities more strictly than in any of his previous plays.

Summary.

Day 1.	Acts I-II.	Monday afternoon.
Day 2.	Acts III-V, 1.	Tuesday.
Day 3.	Act V, Scenes 2-3.	Wednesday morning.

MIDAS (1589).

Day 1. Act I.

Midas receives the golden touch. The pages Licio and Petulus hear that everything which Midas touches becomes gold.

Day 2. Act II, Scene 1.

Midas is starving, because food turns to gold before he can eat it. His courtiers go to the temple of Bacchus to pray that the gift be recalled.

Act II, Scene 2.

The courtiers discuss the answer of Bacchus. The temple must be near, for at the end of 2.2 one of the pages gives his reason for not going with the lords who went at the end of 2.1.

Act III.

Midas is cured at the brook. His daughter Sophronia hears that directly after her father had thanked Bacchus for the good fortune he went hunting in the woods. Meanwhile the pages joke about the disposal of Midas' golden beard.

Act IV, Scenes 1-3.

Midas, in the woods, acts as judge in a musical contest, and as a result of his awarding the honors to Pan instead of Apollo, receives the long ears of an ass. Some shepherds, in a reedy place, say that the nymphs sang, 'Midas of Phrygia hath asses eares.' The huntsmen resolve to seek out Midas, whom they lost in the chase. The pages plan to cheat the barber of Midas' golden beard.

Interval. Midas has become melancholy since his hunting, and has neglected the prosecution of the wars in which he is involved. In 5. 1 Sophronia says, 'there are nine days past,' evidently since Midas received the asses' ears.

Day 3. Act IV, Scene 4.

The reeds betray the secret about the king's ears.

Act V, Scenes 1-2.

Midas resolves to visit Apollo's temple at Delphos. The pages trick the barber into giving them Midas' golden beard.

Interval. Midas journeys to Delphos.

Day 4. Act V, Scene 3.

At Delphos, Midas is relieved of his asses' ears.

The total time is between two and three weeks; the interwoven comic scenes, however, move with such apparent continuity that the impression of the lapse of time is diminished. The unity of time is violated by Sophronia's remark at the beginning of Act V, that the wonder of the ears is 'nine days past,' and by the expedition to Delphos. The general continuity within each act is clear (see 2. 2, end; and 4. 2, end), yet it is violated by the hunting described in Act III, by the opening words in 4. 4 about Midas being melancholy 'since his hunting,' and by the changes of scene in Act V. Acts II and III are closely continuous.

Summary.

Day 1. Act I.

Day 2. Act II; Act III; Act IV, Scenes 1-3. Interval.

Day 3. Act IV, Scene 4; Act V, Scenes 1-2. Interval.

Day 4. Act V, Scene 3.

THE WOMAN IN THE MOON (1591-93).

Day 1. Acts I-IV.

Pandora is successively swayed by the various planets. The banquet probably occurs in the middle of the day. The two scenes of Act III are connected by the execution, in the second, of a commission

imposed upon Gunophilus in the first. Scene 1, Act IV takes place in the evening, and all the time from an hour before sunset till after midnight must be supposed to elapse during a continuous performance of five or six minutes (II. 248-99).

Day 2. Act V.

During the night, the chaste Luna has charge of Pandora, whom she finally takes to rule over her sphere.

Although the entire action is comprised within twenty-four hours, there are some suggestions of a longer time. During Jupiter's ascendancy, Pandora says:

By day I think of nothing but of rule,
By night my dreams are all of empery (2. 1. 8-9);

and the recital by the shepherds (4. 1) of the past favors which Pandora has granted them requires the lapse of several days.

Summary.

Day 1.	Acts I-IV.
Day 2.	Act V.

LOVE'S METAMORPHOSIS

(earlier form, 1584-88; present form, 1599).

Day 1. Act I.

The foresters tell of their loves, and go to their walks in hope of meeting the nymphs. Erisichthon, finding in his forest the nymphs honoring Ceres, strikes the sacred tree with his axe. Fidelity, who has been transformed into this tree, cries out with pain.

Act II.

While Fidelity's blood is scarcely yet cold, Ceres sends for famine to gnaw on the bowels of Erisichthon. The nymphs visit Cupid's temple. As they leave, Ceres declares that famine must already have seized on the stomach of Erisichthon.

Interval(?) Here may occur the short space during which Erisichthon has exchanged all his goods for food, and in order to sell his daughter makes an appointment with a merchant, who keeps 'not onely day, but hower.'

Day 2. Act III, Scene 1.

The foresters vainly pursue their mistresses. They recount that 'Erisichthon perisheth with famine,' and go to prepare themselves for a sacrifice to Cupid.

Act III, Scene 2.

Erisichthon sells his daughter to a merchant.

Act IV, Scene 1.

The foresters offer the sacrifice to Cupid, as they were on the point of doing in 3. 1. Cupid promises to avenge their wrongs by transforming the nymphs, one into a rock, the second into a rose, and the other into a bird.

Act IV, Scene 2.

Erisichthon's daughter, having by the aid of Neptune escaped from the merchant before he embarked, rescues her lover from a siren.

Act V, Scenes 1-4.

Cupid promises Ceres that her nymphs shall recover their forms if they will return the love of the foresters, and if she will restore Erisichthon. There, through the agency of Ceres and Cupid, all the lovers are made happy, and Erisichthon is induced to honor Ceres.

The scenes are so connected that an impression of absolute continuity is given. Such a strict observance of the unity of time, however, is inconsistent with the description of the condition to which Erisichthon has been reduced by the sale of his goods. As the development of his hunger was due to supernatural agencies, that in itself has no bearing upon the duration of the action. The action falls into two days, separated by an interval of several days.

THE MAYDES METAMORPHOSIS (doubtfully attributed) (1599?).

Day 1. Act I.

Eurymine is taken out to be put to death by order of the duke, because his son Ascanio loves her; but the two servants agree to let her go unhurt, and then report her dead. Some shepherds take her to live with them.

Act II.

As Ascanio is seeking for Eurymine, Juno shows him in a dream where she is. His page and the shepherds' pages meanwhile see some fairies dancing in the moonlight.

Interval. Two days elapse, during which time Apollo falls in love with Eurymine, whom he has seen wandering in the forest.

Day 2. Act III-V.

Apollo attempts to force Eurymine, but she tricks him into transforming her into a man. The three pages consult an old seer to discover which of their masters shall be successful in love. Ascanio tells the old seer Aramanthus that 'Three dayes it is since that my love was seene.' The shepherds now miss Eurymine, and discover in her place a man who declares himself her brother. The sorrow of Eurymine and Ascanio is taken away by Apollo's turning Eurymine back into a woman, and by Ascanio's father sending a message of forgiveness to both his son and Eurymine.

The total time is four days, which, however, are not very well marked. An impression of continuity is given, as is characteristic of Lyly's plays; but there are certain references inconsistent with the explicit statement that Eurymine has been gone three days (4. 1), as in the complaint of the shepherds' pages that their masters overwork them with bearing gifts to the strange shepherdess (3. 2): 'I am tired like a Calfe, with carrying a Kidde *every weeke* to the Cottage of my maisters sweete Lambkin.'

Summary.

Day 1.	Acts I, II.	Interval.
Day 2.	Acts III-V.	

PEELE.

THE ARRAIGNMENT OF PARIS (c. 1581).

There are no time-references except the first, but the action is closely sequential,—time is not required for the journeyings of supernatural beings. The action takes place presumably all in one day, opening in the morning and progressing with close continuity.

LOCRINE (c. 1586)

Variouly attributed to Peele, Greene, and Shakespeare.

Day 1. Act I, Scene 1.

Locrine is crowned king of Britain, and is betrothed to Guendoline by his dying father.

Day 1'. Act I, Scene 2.

Strumbo, in a comic scene, woos Dorothy.

Interval. The dead king is buried.

Day 2. Act I, Scene 3.

Locrine says, 'Since that my noble father is intombed, . . . this day my love and I . . . will solemnize our rivall marriage.' But in the prologue to the act, it is said that this day is the beginning of his miseries, for Humber approacheth nigh.

Interval. Prince Albanact gathers 'millions of men' to meet Humber.

Day 3. Act II, Scene 1.

Humber hears that Albanact 'approacheth nigh, and meaneth ere the morne to trie your force by dint of fatal sword.' He tells his son, 'to-morrow . . . thou shalt conduct the right wing of the hoste.'

Day 3'. Act II, Scene 2.

Strumbo is pressed into the service of Albanact, and is ordered to appear in the townhouse to-morrow.

Day 4. Act II, Scenes 3-6.

Humber defeats in battle the forces of Albanact, whom he kills. During the foraging which preceded the battle, Strumbo's house was burned, and his wife, Dorothy, perished in the fire. The scene is in Albany.

Day 5. Act III, Scene 1.

Locrine, hearing of his brother's death, vows revenge, declaring, 'we will straight march for Albania.'

Day 6. Act III, Scene 2.

The ghost of Albanact prophesies a defeat for Humber before night; Humber finds that Locrine's army is close at hand.

(Day 6'.) Act III, Scene 3.

Strumbo is forced to marry Margery.

Act III, Scenes 4-6; Act IV, Scene 1.

Locrine overcomes Humber's army; the ghost of Albanact again visits Humber, now alone and defeated. Locrine, fresh from victory, has Humber's wife, Estrild, brought before him, and takes her for his mistress.

Interval. Strumbo passes at least a year of married life.

Day 7. Act IV, Scene 2.

Humber, starving in a forest, meets Strumbo, who tells him of his (Strumbo's) wife and baby, and of an escapade with his wife some time past.

Interval. Some six years must elapse here, for in the following scene Locrine complains that his father-in-law has for seven years plagued him and his mistress, Estrild.

Day 8. Act IV, Scene 3.

Seven years hath aged Corineus lived

To Locrine's griefe, and faire Estrilda's woe,

And seven years more he hopeth yet to live.

Locrine tells how he has left Estrild concealed in a cave.

Day 8'. Act IV, Scene 4.

Humber cries out, 'Long have I lived in this desert cave,' and in despair drowns himself.

Interval. Several years must elapse here, for Locrine's son, Madan, and his daughter, Sabren, are very forward children even for ten years of age.

Day 9. Act V, Scene 1.

Locrine hears that his father-in-law is dead, and sends for Estrild to be his queen.

Interval. Guendolen, in Cornwall, hears of the insult offered her.

Day 10. Act V, Scene 2.

Guendolen, to revenge herself, orders her troops to march from Cornwall into Mercia.

Interval. The march occurs here.

Day 11. Act V, Scenes 3-4.

Locrine is defeated in battle; both he and Estrild kill themselves; their daughter, Sabren, mourns rhetorically, but has not courage to kill herself. Guendolen, however, frightens her into drowning herself.

The total period of time represented as elapsing during the play is some ten or fourteen years. The length of the intervals is rather indefinite, but notwithstanding the vagueness of the time-scheme, there are no inconsistencies in it.

Summary.

Day 1. Act I, Scene 1.

Day 1'. Act I, Scene 2.

Interval.

Day 2.

Interval.

Day 3. Act II, Scene 1.

Day 3'. Act II, Scene 2.

Day 4. Act II, Scenes 3-6.

Day 5. Act III, Scene 1.

Day 6. Act III, Scene 2.

(Day 6'). Act III, Scenes 3-6; Act IV, Scene 1. Interval.

Day 7. Act IV, Scene 2.

Interval.

Day 8. Act IV, Scene 3.

Day 8'. Act IV, Scene 4.

Interval.

Day 9. Act V, Scene 1.

Interval.

Day 10. Act V, Scene 2.

Interval.

Day 11. Act V, Scenes 3-4.

DAVID AND BETHSABE (C. 1589).

Day 1. Scene 1.

David, on a balcony, watches Bethsabe bathing, dispatches Cusay to bring her to him, and sends word to Joab that Bethsabe's husband, Urias, be sent home from the siege of Rabbah.

Interval. The messenger's journey takes place.

Day 2. Scene 2.

The battle of Joab and Urias against the Ammonites results in victory for the Israelites. The messenger arrives for Urias.

Interval. Urias' journey takes place.

Scene 3.

Amnon forces his sister, Tamar. Absalom and David swear vengeance. Absalom invites David to a banquet, and David promises that Amnon shall go. Urias arrives, but having refused David's offer of release from the tiresome wars, is sent back to the siege of Rabbah.

Interval. Possibly a year passes. The chorus tells of the death of Urias, and the birth of a child to David:

Suppose this past, and that the child is born,
Whose death the prophet solemnly doth mourn.

Day 2. Scene 4.

Bethsabe mourns her babe, sick unto death, and her share in the death of Urias.

Scene 5.

Nathan reproves David for his sin, declaring that as a penalty the child shall surely die. Cusay announces its death. David rejoices that the symbol of his sin is dead, and resolves to march at once to Rabbah to chastize Ammon, the heathen.

Day 2. Scene 6.

Absalom, at the feast of Amnon, his brother (in Scene 3, Amnon was to give this feast) stabs Amnon in revenge for the outrage done to Tamar.

Surely this revenge is not separated a year from the crime. Possibly account was not taken of the interval between Scenes 3 and 4. 'Run, Jonadab, away, and make it known.'

Interval? Jonadab hastens to Rabbah, where David has gone since Scene 5.

Scene 7.

A battle before Rabbah results in victory for David. News arrives of the murder of Amnon. Joab sends a woman to speak a parable to David, and the latter forgives Absalom. Absalom arrives, and resolves to seek the favor of the people.

Interval. Absalom's rebellion occurs. This interval must be at least nine years, for Solomon's birth and growth.

Day 3. Scene 8.

David mourns for Absalom's rebellion. This is a real danger to the crown, for the ancient counsellor Achitophel assists Absalom in directing it. David sends Cusay to learn Absalom's secrets.

Scene 9.

David's concubines taunt Absalom. Cusay arrives, and is accepted as one of Absalom's counselors, and his plan of battle adopted. Cusay sends word of the plan to David.

Scene 10.

Semei curses David. Cusay's message arrives. David divides his troops: 'For my sake spare the young man Absalom.'

Scene 11.

Achitophel appears with a halter, about to commit suicide.

Interval?

Day 4. Scene 12.

Absalom exhorts the captains to fight. It is sunrise. 'Now Jove, let forth the golden firmament.'

Scene 13.

Absalom hangs by the hair, and is killed by Joab

Scene 14.

Absalom's troops submit, and are pardoned by Joab. Cusay and Ahimaas run to tell David of the victory.

Scene 15.

David, mourning, for Absalom's unfilial conduct, is comforted by Bethsabe with Solomon, her son. Solomon discourses at length upon the things which he wishes to know. Ahimaas, Cusay, and later Joab bring news of Absalom's death and of victory. David raves, until Joab induces him to put grief aside, and hope in Solomon.

Between Scenes 5 and 15 Solomon has been born, and has grown to be a big boy. The only place for such an interval is between Scenes 7 and 8 (Days 3-4), where Absalom's rebellion takes place. Yet these are closely connected by Absalom's declaration of his intent at the end of Scene 7. The two time-movements may be outlined thus:

Rapid March of Time. The forcing of Tamar and appointment of the feast in 3 seem to lead at once to the revenge in 6, and the forgiveness granted at once to Absalom at the victory at Rabbah. Hardly is the forgiveness out of David's mouth when Absalom muses,

Why liveth Absalom and is not honored
Of tribes and elders and the mightiest ones,

and plans to court public favor. The next scene tells of the rebellion, and the rest of the play ends in two or three days. The short time gives greater unity and coherence to the plot.

Slow March of Time. Between 3 and 4, a year must be allowed for the birth, and the sickness and death, of a child. Between 7 and 8, at least eight years must be allowed for the birth and precocious development of Bethsabe's second child, Solomon. David's attitude toward Bethsabe seems unchanged by years, yet somehow David seems an old man at the last, very different from the lusty lover of the first scenes. Events seem much more consecutive than they are.

Summary.

Day 1.	Scene 1.	Interval.
Day ?.	Scene 2.	Interval.
Day ?.	Scene 3.	Interval.
Day 2.	Scenes 4-5.	
Day 2'.	Scenes 6-7.	Interval.
Day 3.	Scenes 8-11.	Interval.
Day 4.	Scenes 12-15.	

THE OLD WIVES' TALE (c. 1590).

The time is evidently a single day. The action is continuous, and scarcely longer than the time of acting. The time of the Induction is one night. 'By the mass, son, 'tis almost day.' There are no time-references.

THE BATTLE OF ALCAZAR (1591).

Day 1. Act 1 (Presenter and dumb-show).

Abdilmelec, the rightful heir to the throne of Morocco, is welcomed home by friends and allies. 'Forward, brave lords, unto this rightful war.'

The Moorish king, Muly Mahamet, the usurper, hears from his son of Abdilmelec's movements. A messenger comes with news of the war, and bids the king fly: 'Thy towns and holds by numbers basely yield.'

Act II (Presenter and dumb show).

Day 2. Act II, Scene 1.

This is the morning after the battle. 'Here find we time to breathe'.... Abdilmelec and the allies thank Amurath, Emperor in the East.

(Day 2'). Act II, Scene 2.

An Irish bishop, Stukeley, Jonas, and Hercules, shipwrecked on their way to conquer Ireland, are entertained in Portugal.

Interval. Several days elapse, in which the Moor retreats into the desert, and sends a request for aid to Portugal.

Day 3. Act II, Scene 3.

The Moor, hiding in the desert, exposes himself to danger from a lion in order to give his wife food. He has already sent requests for help, and promises of allegiance, to the king of Portugal.

Day 4. Act II, Scene 4.

Sebastian, King of Portugal, promises aid to the Moor ('Tell him by August we will come to him'), and urges the party of Stukeley to stay and help in the expedition.

Interval. Perhaps a week passes, during which Sebastian sends a messenger to the king of Spain, and receives an answer.

Act III (Presenter).

Day 5. Act III, Scene 1.

The Spanish ambassador promises help to Sebastian.

Interval. Sufficient time must elapse for news of the Spanish answer to reach Morocco, and for Abdilmelec to send offers to Spain, and to hear that they are accepted. Since at least five weeks must intervene between Sebastian's leaving Spain and arriving in Tangiers (see 3.3), this interval must be of about that duration.

Day 6. Act III, Scene 2.

Abdilmelec has bought off the Spanish king. He says, 'Forward, . . . ye manly Moors', as if he were on the point of battle.

Interval.

Day 6. Act III, Scene 3.

The governor of Tangiers is ready to welcome the Moor at Sebastian's order. He expects Sebastian very soon. He says Sebastian left Lisbon June 26th, arrived in Spain July 8th, and waited fifteen days. He must arrive at Tangiers, then, about August 1, and about six weeks must elapse during Act III.

Act III, Scene 4.

Sebastian arrives and welcomes the Moor, whose son he takes as hostage.

Interval?

Act IV (Presenter and show).

Day 7.

Act IV, Scene 1.

Abdilmelec is ready for battle.

Act IV, Scene 2.

Sebastian and the Moor urge immediate battle.

Act V (Presenter and dumb show).

The battle takes place, in which Sebastian and Abdilmelec are slain. The Moor flees and is drowned, Stukeley is murdered, and Muly Mahomet Seth, the rightful heir after Abdilmelec, is acknowledged as king.

The total time is some two and a half months. The time is rather coherent, even though there are not many references.

Summary.

Day 1. Act I.

Day 2. Act II, Scene 1.

(Day 2'). Act II, Scene 2. Interval.

Day 3. Act II, Scene 3.

Day 4. Act II, Scene 4. Interval.

Day 5. Act III, Scene 1. Interval.

Day 6'. Act III, Scene 2. Interval.

Day 6. Act III, Scenes 3-4. Interval?

Day 7. Acts IV-V.

EDWARD I (1590-91).

Day 1. (1)

Edward returns to his kingdom. His coronation is to take place on December 14th. Queen Elinor begs for longer time:

Hardly shall I bethink me
In twenty weeks what fashion robes to wear.
I pray thee, then, defer it till the spring . . .

Interval. A month or two elapses.

Day 2'. (2)

Lluellen, Prince of Wales, waiting for his sweetheart, Elinor, plays with a friar and a prophet. News

comes of the capture of Elinor. Lluellen rushes off to be revenged.

Day 2. (3)

This scene is on coronation day, just after the service—'this day's gentle princely service done.' Edward makes Baliol king of Scotland. Edward is about to hurry off to Wales: 'We will amain to back our friends at need.'

Day 3. The mayoress of London passes, and Queen Elinor becomes jealous of her state.

Interval. Several days elapse, giving time since 2 for Lord Mortimer to fall in love with Elinor, Lluellen's sweetheart, and since 3 for the king to reach Wales.

Day 4. (4)

A battle takes place in Wales. Sir David, of the English court, meets his brother Lluellen, and plots to force Edward, for the sake of David's life, to end the war.

(5)

Edward threatens Lluellen. The latter pretends to torture David publicly, and agrees to release him if his love, Elinor, is returned, and pardon granted to the Welsh.

Interval. Sufficient time elapses to send for Queen Elinor, and for her to arrive in Wales—perhaps two weeks.

Day 5. (6)

Queen Elinor arrives, and is taken ill.

Day 5'. (7)

Mortimer has just delivered Elinor to Lluellen. (Since this is apparent soon after the treaty in 5, why should it be placed after the interval preceding 6?). Mortimer resolves to follow Lluellen's 'Robin Hood' party, for he is in love with Elinor.

Day 6'. (8)

Lluellen's party are in green costumes, which Lluellen has bought since 7. Mortimer tries to make love

to Elinor while Lluellen is absent, but has a fight with the friar.

Day 6". (9)

Baliol defies King Edward.

Day 6. (10)

Edward visits his new-born son. Mortimer has been gone 'this many a day,' an inconsistency consequent upon the misplacement of Scene 7. A plan is made to capture Lluellen. The queen makes inhuman requests. Edward gives his daughter, Joan, to be Gloucester's wife.

(11)

Clowns give the queen music.

Day 7. (12)

The friar plays tricks on a farmer. (Some fourteen lines intervene between the farmer's exit and entry, yet in that time he is represented as going to Brecknock, having breakfast, and returning, an obvious case of dramatic condensation.) Edward and David, in disguise, return with the farmer. A fight occurs with Lluellen and David against the king and Mortimer, who is disguised as a potter.

Interval. Since Day 6", Baliol's defiance has been brought to Wales.

Day 8. (13)

Wedding and christening ceremonies are held. King Baliol's defiance is received. King Edward hurries off to fight:

With speedy journeys gather up our forces,
And beat these braving Scots from England's bounds.

My queen, when she is strong and well a-foot,
Shall post to London.

Mortimer is left in charge of Wales.

Interval. Several days elapse for messengers to go to Baliol from Edward in Wales.

Day 9. (14)

Baliol hears of Edward's reception of his message.

- Day 9'. (15)
(The stage direction says: 'After the sight of John Baliol is done, enter Mortimer pursuing the rebels'.)
Interval. The queen recovers her health.
- Day 10. (16)
Queen Elinor, just before leaving for London, takes revenge on the mayoress.
- Day 10'. (17)
Luellen is killed in battle by Mortimer's men.
(18)
The friar takes leave of Wales.
(19)
Mortimer pardons the friar.
Interval. Since 16 has occurred the Queen's journey from Wales to the neighborhood of London.
- Day 11. (20)
Queen Elinor sinks into the earth at Charing Green. Joan speaks as if London had had time to become aroused over the death of the mayoress: London cries for vengeance on your head.'
(21)
Edward decides that Baliol shall live within bounds.
(22)
The queen rises at a potter's home. The potter's wife says: 'For my life, it is the queen that chafes thus, who sunk this day on Charing Green.'
Interval?
- Day 12. (23)
Edward receives word of the victory in Wales, and of the queen's adventure. He resolves to go in disguise as a friar to hear the queen's confession: 'Lords, march we toward London now in haste.'
- Day 12'. (24)
Mortimer appears, with Sir David as a prisoner.
Interval. King Edward travels to London.
- Day 13. (25)
Queen Elinor dies, after confessing to the seeming friars (Edward and Lancaster) her adulterous life.

Joan dies of shame when she learns that her father was a 'lecherous friar.'

While there are numerous time-references, the time is indistinct and confused. Several scenes seem misplaced, such as 6 or 13, where Sir David is spoken to in a friendly manner. The time is as unsystematic as the plot. Many scenes give no hint as to whether or not they require the addition of a day to the time-scheme. The total time is five or six months.

WILY BEGUILLED (before 1595).

(Authorship very doubtful.)

Day 1. The miser Gripe promises his daughter Lelia in marriage to a clown, Peter Plod-all. Lelia loves a poor scholar, Sophos, and a lawyer, Churms, determines to win her by the help of Robin Goodfellow.

Interval. Lelia is shut up for some time by her father; she reproaches Sophos that he has not sent to her 'a whole fortnight,' and that her father does not allow her to go out of his sight 'once a month.' Sophos wanders in the woods.

Day 2. Peter makes his court to Lelia, Robin Goodfellow resolves to frighten Sophos in the guise of a devil. Peter reports his success and then Lelia's brother Fortunatus joins with Sophos to send word to Lelia of a scheme by which she may obtain Sophos for a husband: she is to 'this night send for Master Churms,' and to appoint 'to-morrow night' for running away with him. Plod-all inquires about the love-powder with which Robin Goodfellow had agreed to furnish him on Day 1. William Cricket plans to be married 'the next holyday that comes.' Lelia makes arrangements with Churms for running away with him 'to-morrow night.'

Day 3. Sophos and Fortunatus beat Robin Goodfellow when he attempts to frighten them, and rescue Lelia from the hands of Churms. Fortunatus tells his father of Churms' knavery, and wins his consent to

Lelia's marriage with Sophos. William Cricket is now able to say that 'I must be married to-morrow.' This scene may occur on the morrow more reasonably, perhaps, thou on Day 3.

This comedy is rather definite in its references to time, and the action seems to be closely continuous in spite of the interval required for the imprisonment of Lelia. In Day 2, Peter Plod-all makes the address to Lelia which he was about to make on Day 1 before the interval, and inquires for the love-powder which Robin Goodfellow had promised him on Day 1. There is nothing in the Will Cricket scenes to suggest that an interval of a fortnight, or a month, has elapsed between Days 1 and 2.

GREENE.

THE COMICAL HISTORY OF ALPHONSUS, KING OF ARAGON (c. 1588).

Day 1. Act I, Scene 1.

Alphonsus leaves his father, who is hiding near Naples, meets Albinus, a faithful vassal of his father, and announces his intention of serving the King of Naples.

Act I, Scene 2.

While Alphonsus is still on the stage. Belinus, the King of Naples, enters, and engages him to serve in the wars:

Let us hie apace
To Naples town, whereas by this, I know,
Our foes have pitch'd their tents against our walls.

Act II, Scene 1.

Alphonsus wins on the battle-field the crown of Aragon, of which his father was treacherously bereft. When Belinus refuses homage, Alphonsus tells him: 'Alphonsus means to have thy crown ere night.'

Act II, Scene 2.

In a battle which immediately follows the preceding scene, the troops of Alphonsus win a victory.

Act III, Scene 1.

Alphonsus, still on the battle-field, distributes the various crowns which he has won.

Interval. Belinus flees from Naples to Constantinople.

Day 2. Act III, Scene 2.

Amurack, Emperor of Turkey, promises aid to Belinus in case Mahomet does not oppose. The priests are ordered to obtain a promise of victory from Mahomet, and Bajazet is dispatched to obtain soldiers from Syria, Scythia, Babylonia, and other districts, to come 'on the twentieth day of the same month.' The empress and her daughter, Iphigena, by the aid of Medea, cast Amurack into a slumber, in which he prophesies that Alphonsus shall wed Iphigena. When they wake him and accuse him of faithlessness to Belinus, he banishes them from the realm.

Act III, Scene 3.

The empress is directed by Medea to go to Amazon land, gather an army, and come to aid in the fight against Alphonsus. It will evidently take her over two weeks to bring the army to Constantinople, for she had declared, 'Ere twenty days I will revenge be.'

Act IV, Scene 1.

The oracle for which Amurack asked in 3. 2 is rendered: each of the kings is to be crowned. They resolve therefore to 'haste as fast as horse can trot, to set upon presumptuous Aragon.'

(Day 3.) Act IV, Scene 2.

Alphonsus' father stabs his old enemy, the Duke of Milan, who is wandering, disguised, in the woods, and resolves to 'haste to Naples with all speed.'

Interval. While Bajazet has gone to distant realms, the kings of Arabia and Babylon come to Turkey with their armies. The combined Turkish forces have evidently reached Italy. Belinus and several

Turkish viceroys go to Naples, where they are defeated in battle by the forces of Alphonsus. News of this returns to Turkey, and presently Alphonsus himself appears. This interval, however, seems to be annihilated by Amurack's first words, 'What did god Mahound prophesie to us?', a question which would surely have been asked weeks ago on Day 2.

Day 3. Act IV, Scene 3.

News of Belinus' defeat reaches Amurack. Presently Alphonsus appears, demanding how the pagans dare to set foot within his land. The scene ends with a call to arms.

Act V, Scene 1.

The empress, with her army of Amazons, arrives on the battle field and finds her husband a captive.

Act V, Scene 2.

Alphonsus woos Iphigena, and, when she will not show him grace, takes her prisoner.

Act V, Scene 2.

Alphonsus receives Iphigena for his bride, and liberates her father and mother; the father of Alphonsus arrives to participate in the happy ending.

Four dramatic days are presented, with two intervals. The total time covered is about six weeks; there are very few definite references, the time-scheme being calculated by observing the necessary continuity of the action in certain parts of the play.

Summary.

Day 1. Act I, Act II, Act III, Scene 1. Interval.

Day 2. Act III, Scenes 2-3; Act IV, Scene 1.

Day 3. Act IV, Scene 2. Interval.

Day 4. Act IV, Scene 3; Act V.

A LOOKING GLASS FOR LONDON AND ENGLAND
(Joint authorship with Lodge; 1589-91).

Day 1. Act I, Scene 1.

Rasni, King of Ninevah, returning from victory, is accepted in marriage by his sister Remilia.

Act I, Scene 2.

Oseas, brought in by an angel, witnesses the debauch of some clowns.

Act I, Scene 3.

A usurer, by cheating, obtains a cow from the old parents of Radagon, the king's favorite. The hour is four in the afternoon. Oseas is present.

Act II, Scene 1.

Remilia, in her bower, is struck by lightning, and the king takes her attendant Alvida as his mistress.

Act II, Scene 2.

The trial of the case against the usurer takes place, in which the judge and lawyer are bribed, and the poor man loses his cow and the fee.

Day 2. Act II, Scene 3.

A continuation of the revels in 1. 2, is witnessed by the king. Alvida poisons her husband. Although everything thus far has seemed to happen in one day, the drunken revels begun in 1. 2 extending into this scene, there are suggestions that a much longer period of time has elapsed. Alvida's husband, of whom Radagon in 2. 1 said 'he is hence,' has returned, and has made himself disagreeable, for he 'haunts our royal courts,' and 'his sight breeds melancholy storms.'

Day 2'. Act III, Scene 1.

Jonas, who has been summoned by an angel to Ninevah, takes passage with some sailors.

Interval. Several days elapse, in which Radagon's parents are reduced to starvation.

Day 3. Act III, Scene 2.

Radagon rejects his parents, and in consequence is swallowed up in fire.

Act III, Scene 3.

A clown rebels against his master, the smith, whose wife he takes out with him, promising to bring her safe home at night.

Interval. Between Days 2' and 3' there must be Several days for Jonas' voyage.

(Days 3'.) Act IV, Scene 1.

The seamen, having returned safely after quieting the sea by casting Jonas overboard, wish to worship Israel's God.

Act IV, Scene 2.

Jonas is cast out of the whale's belly at Ninevah.

Day 3. Act IV, Scene 3.

Queen Alvida makes love in turn to the King of Cilicia and to King Rasni. All the court is frightened by a burning sword which is waved out of a cloud.

Act IV, Scene 4.

The clown on his way home with the smith's wife from the day's fun, for which they started out in 3. 3, beats off a devil that assails him. It is evidently night.

Interval. Several days elapse, in which Radagon's father falls into stealing; there are likewise several days between the clown's adventure with the devil and his telling of it, for in V. 1 he tells the king that his laundress called him 'a slovenly knave the next day.'

Day 4. Act IV, Scene 5.

Radagon's father sells stolen goods to the usurer, evidently not for the first time. Jonas cries out that in forty days Ninevah shall be destroyed.

Act V, Scene 1.

The king feasts, and the clown tells how one night he beat the devil. Jonas again sounds his warning that only forty days remain for Ninevah.

Act V, Scene 2.

The inhabitants of the city put on sackcloth and ashes.

Interval. The forty days of grace expire.

Day 5. Act V, Scene 3.

Jonas says that to-day Ninevah shall be destroyed but God has mercy on the city.

Act V, Scene 4.

A clown is caught eating, in violation of the king's command that the people should fast.

Jonas announces to the king that God has had mercy upon the city. Rasni then takes Alvida as his wife.

The total time covered is about two months, though there is a suggestion of longer time in Rasni's words concerning his mistress, 'whose youth in dalliance I abused' (5. 5). The time-scheme is entirely without plan; events are related by juxtaposition rather than order, and the comic scenes in which the clown figures do not cohere with the progress of the main story.

Summary.

Day 1.	Act I; Act II, Scenes 1-2.	
Day 2.	Act II, Scene 3.	
Day 2'.	Act III, Scene 1.	Interval.
Day 3.	Act IV, Scenes 1-2.	Interval.
(Day 3'.)	Act IV, Scenes 1-2.	
Day 3.	Act IV, Scenes 3-4.	Interval.
Day 4.	Act IV, Scene 5; Act V, Scenes 1-2.	
Day 5.	Act V, Scenes 3-5.	

THE HISTORIE OF ORLANDO FURIOSO (c. 1589).

Day 1. Act I, Scene 1.

Angelica chooses Orlando for her husband the rejected suitors Rodomont, Mandricard, Brandimart, and Sacripant plan to bring troops to force Angelica's father to marry her to one of them. Sacripant, who has determined to try every stratagem to win Angelica, accepts an invitation to dine with her, her father, and Orlando.

Interval. Rodomont makes war.

Day 2. Act I, Scene 2.

Early in the morning Orlando attacks the castle of Rodomont.

Act I, Scene 3.

Orlando captures the castle, the occupants of which flee.

Interval. Since 2. 1, Orlando has formed the habit of walking in a certain grove. And Mandricard, the King of Mexico, has gone to his country and brought back an army.

Day 3. Act II, Scene 1—Act III, Scene 1.

Sacripant offers his love to Angelica, who refuses his advances. Thereupon he plots to make Orlando doubt her faithfulness by means of verses from her to Medor, which verses he hangs upon the trees. Orlando, he says, has formed the habit of walking in a certain grove. Orlando enters, reads the verses, and goes mad with jealousy. Angelica's father promises to punish his daughter's supposed faithlessness; he also courteously permits a supposed servant of King Mandricard's, really the king himself, to go free. King Mandricard thereupon decides to go back to Mexico, from which place he had brought an army.

Interval. Orlando, having gone mad, roams about the country. The clown Tom says: 'Twas he that was at our towne a Sunday.'

Day 4. Act III, Scene 2.

Orlando in his madness kills Brandimart, and dubs Angelica a knight.

Interval. Angelica has been banished some time, during which she wanders about in ways unknown.

Day 5. Act IV, Scene 1.

The Peers of France come to avenge Orlando's madness on Angelica.

Interval. The peers find the girl 'poasting through Affrica.'

Day 6. Act IV, Scene 2.

Melissa cures Orlando. She tells him that Angelica was not false, and that he has been mad some three months: 'thrice hath Cynthia changed her hiew.'

Act V, Scene 1.

Orlando kills Sacripant, who is waging war for the crown of Angelica's father. Act V closely follows Act IV, for Orlando's recovery is not yet known.

Act V, Scene 2.

Orlando reveals himself, and proves Angelica's innocence.

The total time is slightly over three months, the period of Orlando's madness. There are very few time-references, and the play is difficult to arrange.

Summary.

Day 1.	Act I, Scene 1.	Interval.
Day 2.	Act I, Scenes 2-3.	Interval.
Day 3.	Act II, Scene 1.	Interval.
Day 4.	Act III.	Interval.
Day 5.		
Day 6.		

FRIAR BACON AND FRIAR BUNGAY

(acted, and not a new play, February 19, 1591-92).

Day 1. Act I, Scene 1.

Prince Edward tells how, after the hunt, he has fallen in love with Margaret, the keeper's daughter. 'Weele horse us in the morne, and post to Oxford to this jolly Frier.' And 'thou knowest next Friday is St. James,' the day of the country fair.

Act I, Scene 2.

Bacon gives evidence of his magic power to three doctors.

Interval. Apparently several days intervene since 1. 1, for the fair was to be 'next Friday.' However, Day 2 is the morrow of Day 1.

Day 2'. Act I, Scene 3.

The fair is held.

Day 2. Act II, Scene 1.

This scene is at court. The king, having received word that his son has ridden up to Oxford, starts

thither with the King of Castile and the Spanish princess, Elinor.

Act II, Scene 2.

The prince, in disguise, has just arrived in Oxford, whither he 'did post so fast.' As we saw him start for Oxford in 1. 1, Day 2 must be the morrow of Day 1.

Act II, Scene 4.

While the prince has been with Friar Bacon, his company have been taken into custody by the police. It is still the morning of Day 2, for Warren speaks of 'all this forenoon.' The prince evidently takes dinner with Friar Bacon, and rides directly to Fresingfield.

Act III, Scene 1.

The prince, at Fresingfield, forgives Margaret and Lacy. He says, 'from Oxford have I posted since I dinde,' and proposes, 'we will post to Oxford; for this day the king is there.'

Day 3. Act III, Scene 2.

The king and his guests witness a trial of skill between Friar Bacon and Friar Bungay; the prince enters with Lacy, and presently is betrothed to the Princess Elinor, after which the whole company take diuner with Friar Bacon. Since dinner of Day 2 was a thing of the past, this scene must belong to Day 3.

Day 3'. Act III, Scene 3.

Margaret begs for ten days' respite from her country suitors, and receives a cruel farewell letter and gold from Lacy.

Interval. Friar Bacon must have sixty days in which to work with Friar Bungay after Day 3, on which the two first met (3. 2). Nevertheless this interval must not enter into the time-scheme of either the prince or Lacy.

Day 4'. Act IV, Scene 1.

One night, in Friar Bacon's cell, the Friar says:

'Bungay and I have watched these three-score days.'
His servant fails to wake him when the brazen head speaks.

Day 4. Act IV, Scene 2.

This scene is at court. The king sends Lacy to fetch Margaret, that there may be a double wedding. Lacy has told of his trial of her constancy.

Act IV, Scene 3.

This is in Friar Bacon's cell. Sons of Margaret's suitors, after seeing their fathers kill each other in a duel, likewise fight and kill each other.

Day 5. Act V, Scene 1.

In the morning Lacy wins back Margaret to be his bride; the yask for breakfast, saying: 'We have hied and posted all this night to Fresingfield.'

Act V, Scene 2.

Friar Bacon sets a devil to torment his careless servant.

Day 6. Act V, Scenes 3-4.

The weddings of the prince and Lacy occur. These scenes might also be placed on Day 5.

The total time of the Prince's story is five or six consecutive days; that of the Lacy-Margaret story is twice that number of days, and that of Friar Bacon and Friar Bungay involves the lapse of over threescore days.

Summary.

- | | | |
|------------|----------|-------------------------------|
| Day 1. | Act I, | Scenes 1-2. |
| Day 2. | Act I, | Scene 3. |
| Day 2. | Act II, | Scenes 1-4; Act III, Scene 1. |
| Day 3. | Act III, | Scene 2. |
| Day 3. | Act III, | Scene 3. |
| Day 4. | Act IV, | Scene 1. |
| Day 4. | Act IV, | Scenes 2-3. |
| Day 5. | Act V, | Scenes 1-2. |
| (?) Day 6. | Act V, | Scenes 3-4. |

JAMES IV (c. 1591).

Induction.

Day 1. Act I, Scene 1.

The King of England, departing from Scotland, leaves his daughter Dorothea to be the wife of James IV of Scotland. While the English train is embarking, James declares his love for Ida, daughter of the Countess of Arran, but is not encouraged. Ateukin worms himself into the king's confidence, and promises to win Ida for him.

Act I, Scene 2.

Ateukin engages Slipper and Nano (the sons of Bohan) and Andrew, as servants.

Interval. News of the king's amour spreads over Scotland.

Day 2. Act I, Scene 3.

Sir Eustace, arriving in Scotland, hears that Ida, whose picture he loves, 'is the blemish of your English bride,' and that 'our fond king, not knowing sin in lust, makes love by endless means and precious gifts.'

Induction. Oberon is called away by the rising sun.

Interval. Here occurs Eustace's journey to Arran.

Day 3. Act II, Scene 1.

The countess talks with Ida. Eustace arrives. Ateukin brings the signet from the king. This scene, which represents Ateukin's first visit to Ida, must follow very soon after 1. 1, in which Ateukin promised to win Ida for James; but at the same time an interval must elapse, because in 1. 3, Eustace is told that James has been making love to Ida with precious gifts.

Interval. During this time, occurs Ateukin's journey back to court.

Day 4. Act II, Scene 2.

The nobles tell Queen Dorothea that in sympathy for her wrongs they will leave the king's service,

but she begs them to stay, reprove the king and leave court. Ateukin returns and urges Dorothea's death as a means to Ida's love. The king consents to the employment of Jaques to do the murder.

Act III, Scene 1.

Sir Bartram engages Slipper to secure letters from Ateukin's pocket.

Act III, Scene 2.

Ateukin misses some letters which he put into his pocket the night before. He engages Jaques to murder Dorothea as she sleeps.

Act III, Scene 3.

Bartram, having found Dorothea's death-warrant among the letters from Ateukin's pocket, warns her. Bartram speaks of his services as if James IV had reigned some time. Dorothea resolves to fly at once.

Induction.

Day 5. Act IV, Scene 1.

The king goes hunting.

Act IV, Scene 2.

Eustace woos Ida.

Act IV, Scene 3.

Andrew says: 'this last night' Slipper 'confessed to me the stealing of my master's writing, and his great reward.' Therefore 3. 1 was at least yesterday. Jaques says he found Dorothea fled from her chamber, and he follows her.

Act IV, Scene 4.

Jaques overtakes Nano and Dorothea in her boys' clothes; he leaves Dorothea for dead, but she is taken, still alive, to the house of Sir Cuthbert Anderson.

Act IV, Scene 5.

James receives news of Dorothea's death.

Induction.

Interval. About a month passes, in which Dorothea's wounds have almost healed, and James is plunged in wars with England.

Day 6. Act V, Scene 1.

Sir Cuthbert tells Dorothea 'The King of England forrageth his land, and hath besieged Dunbar with mighty forces,' and 'the land is spoylde; . . . all cry against the king.' She sends her dwarf Nano to tell the nobles that the queen has not been murdered. She says he goes not 'farre.'

(Day 6'). Act V, Scene 2.

Ida's marriage-feast is held. Ateukin mourns the miscarriage of his plans. It is curious that here James' messenger has just reached Ida, whereas meanwhile other messengers have gone to England, the English king has brought an army to Scotland, and the country has suffered under the invasion. Since the other scenes of Act V evidently occur on one day, this scene can hardly be the same day, because news of Ida's wedding in Arran could hardly reach James so quickly.

Act V, Scene 3.

Dunbar yields to the besieging forces of the King of England.

Act V, Scene 4.

A lawyer, a merchant, and a divine mourn the present state of things.

Act V, Scene 5.

Nano brings word to Dorothea that her presence may avert war. She discloses herself to Lady Anderson, who has fallen in love with the supposed man. They resolve to go to camp at once.

Act V, Scene 6.

James hears of Ida's wedding. The English come to parley, after which the battle opens, but Dorothea appears and effects a reconciliation.

The total time represented cannot be less than two months, although there are few definite time-references. James' relations with Ida move much more rapidly than his concurrent relations with Dorothea and England. If this were one of Shakespeare's plays, some one would remark that rapid move-

ment was needed to make the king's insane passion rational, and, at the same time, a slower movement was needed to make the story of the political upheaval reasonable.

Summary.

Day 1.	Act I, Scenes 1-2.	Interval.
Day 2.	Act I, Scene 3.	Interval.
Day 3.	Act II, Scene 1.	Interval.
Day 4.	Act II, Scene 2; Act III.	Interval.
Day 5.	Act IV.	
Day 6.	Act V, Scene 1.	
(Day 6').	Act V, Scenes 2-6.	

THE PINNER OF WAKEFIELD (authorship doubtful).

Entered by Henslowe (not as a new play), December, 1593.

Day 1. Act I, Scene 1.

The Earl of Kendal sends Mannering to Wakefield to demand provisions: 'Hie thee thither presently, and let us hear of thee again to-morrow.' 'I will lie at Bradford all this night, and all the next.'

Act I, Scene 2.

George-a-Greene defies Mannering.

Day 1'. Act I, Scene 3.

Cuddie asks his father, old Musgrove, to resign arms to him against the Scots.

Day 2. Act I, Scene 4.

Mannering delivers his message to Kendal at Bradford. Lord Bonfield woos Bettris, the love of George-a-Greene. Kendal swears to have Greene's head 'to-day.'

(Day 2'). Act II, Scenes 1-2.

King James woos Jane-a-Barley, but is taken prisoner by Cuddie and Musgrove.

Act II, Scene 3.

George-a-Greene finds the Earl of Kendal's horses in his wheat-field, and strikes the disguised earl; later he persuades the earl to go, early in the morn-

ing, to an old man, to learn the truth concerning a certain prophecy in his favor.

Day 3. Act III, Scene 1.

Bettris escapes from her father's house in the guise of a maid, who is really George-a-Greene's boy so disguised.

Act III, Scene 2.

George-a-Greene, disguised as an old man, takes Kendal and Bonfield prisoners, and Bettris appears.

Interval. Several days elapse for the journey from the North Country to the court.

Day 4. Act IV, Scene 1.

King Edward has brought before him the prisoners, King James and the Earl of Kendal, the latter telling of the fame of George-a-Greene. The king resolves to go north in disguise to see George-a-Greene, 'and make a merrie journey for a month.'

Interval. Several days pass, giving time for the king to reach Wakefield.

Day 5. Act IV, Scene 2.

Because Maid Marian is jealous of George-a-Greene and his fair Bettris, Robin Hood swears to beat him: 'For before the Sunne doth shew the morning day, I will be at Wakefield to see this Pinner, George-a-Greene.'

Day 6. Act IV, Scene 3.

The pinner's servant, Jenkin, evades a fight with a shoemaker at Bradford.

George-a-Greene, at Wakefield, beats Robin Hood in a fight; Robin says, 'I'll be thy guest to-day.'

Act V.

The king, at Bradford, meets Robin Hood, George-a-Greene, and the shoemakers, and witnesses a bout between them. He gives Bettris to George-a-Greene, with her father's consent, and rewards all.

The time is rather definite, and there are no inconsistencies. Six days are presented with two intervals—between Days 3 and 4, and Days 4 and 5,—each of these intervals

being long enough for the journey from Wakefield to London. The total time is two weeks, or less.

Summary.

Day 1.	Act I, Scenes 1-2.	
Day 1'.	Act I, Scene 3.	
Day 2.	Act I, Scene 4.	
(Day 2'.)	Act II.	
Day 3.	Act III.	Interval.
Day 4.	Act IV, Scene 1.	Interval.
Day 5.	Act IV, Scene 2.	
Day 6.	Act IV, Scenes 3-4; Act V.	

SELIMUS (1594)

Attributed to Greene with doubtful propriety.

Day 1. Bajazet soliloquizes on the turbulent state of his kingdom, the empire of Turkey. His nobles assure him of their support, but word comes that Bajazet's son, Selimus, is at hand with an army of Tartars.

Selimus, in a lengthy soliloquy (1. 226-385), tells of his purpose to usurp his father's kingdom before old Bajazet can bestow the crown upon another son, Acomat. Accordingly, he sends a messenger to ask for speech with Bajazet. Selimus explains that if his father will not peacefully give up the crown, he means to take it by force.

Bajazet explains that he understands his son's cruel ambition, and answers the message by offering to give Selimus Samandrea, bordering Hungary, so that Selimus may scourge the Christians. Bajazet takes the advice of his nobles:

Make haste . . . from Adrianoble's walls,
And . . . fly to fair Byzantium.

Selimus receiving word that his father will not see him, and, angered by the gift of a state so beset by enemies, decides at once to stop Bajazet's flight to Byzantium:

March, Sinam, march, in order after him.

Battle-scenes are presented, in which Bajazet's forces win (500-728).

Interval. Sufficient time elapses for Acomat to hear of the rebellion of Selimus.

- Day 2. Acomat decides to lay aside wanton pleasures and become a warrior, in order to anticipate Selimus' attempts to gain the crown: 'Then set we forward to Byzantium.'

Interval. A letter from Acomat reaches Byzantium.

- Day 3. Bajazet receives Acomat's letter asking for the throne, and a letter from his eldest son, Corcut, asking him to retain the crown till death. Upon the advice of his minister, Mustaffa, he decides on the latter course.

Interval. Bajazet's letter of reply reaches Acomat.

- Day 4. Acomat determines to win the crown by force. From Byzantium he will march straight to Natolia to his nephew Mahomet.

Interval. Acomat's army marches to Natolia.

- Day 5. Acomat seizes the city, and kills the Prince Mahomet, his sister, and all the inhabitants (11. 1120-1246).

Interval. Prince Mahomet's coffin is sent to Bajazet at Byzantium.

- Day 6. Bajazet, overpowered by the report of Acomat's cruelty, sends his counselor Aga to 'see if he will any way relent.'

Interval. Aga's journey takes place.

- Day 7. Aga, after trying in vain to make Acomat relent, is blinded for his pains, and has his hands cut off.

Interval. Aga returns.

- Day 8. Aga shows his wrongs to Bajazet, who is induced to send for Selimus to lead an army to take revenge on Acomat.

Interval. Bajazet's letter is carried to Selimus.

- Day 9. Selimus receives the letter, and resolves to 'shuffle out myself a king.'

Interval. Selimus arrives.

Day 10. Selimus receives forgiveness for his former rebellion; the soldiers proclaim him king. Bajazet resolves to end his life quietly in Dimaticum, but Selimus sends for Abraham, a Jew, whom he orders to 'poison Bajazet and that blind lord . . . before he pass forth of Byzantium.' Selimus also dispatches men to Magnesia, there to murder the eldest brother, Corcut.

Bajazet and Aga are poisoned by a soothing drink offered them by Abraham, the Jew, who also partakes of it. Aga, in dying, says:

And now farewell, sweet light, which my poor eyes
These twice six months never did behold.

(Query: Where could twelve months elapse? Surely the interval between the summoning of Selimus to take command and his coming could not be so long.)

Interval. Here occur the journey of the murderers to Magnesia, and Corcut's flight to Smyrna.

Day 11. Corcut, in disguise, having escaped the murderers sent to Magnesia by Selimus, has fled to Smyrna, and concealed himself for two days in a cave. While he goes for food with a shepherd, his page determines to betray him.

Selimus observes funeral ceremonies for his father. (Was this as long after Bajazet's death as the interval between Days 10 and 11 would lead us to suppose?)

Interval. The page journeys in search of the murderers.

Day 12. Corcut is seized as he is serving a shepherd.

Day 13. Corcut is strangled before Selimus, who announces his design of extinguishing the family of Acomat. Mustaffa, for love of the old king, sends to warn the young princes.

Day 14. The young princes receive warning (l. 2200).

Interval. The messenger journeys homeward.

Day 15. Selimus has Mustaffa and his wife (Selimus' sister) killed for sending the warning. 'And now to fair

Amasia let us march,' to seize Acomat's wife and her host.

Interval. Selimus begins the siege.

Day 16. Acomat says to his allies :

But let us haste us to Amasia,
To succour my besieged citizens.

Selimus takes the town, and kills Acomat's wife. 'Now let us march to meet Acomat.' Selimus, winning a battle against Acomat, has him strangled.

The total time is about three and one-half months, unless we are to reckon in the twelve months during which Aga says he has not seen light, the occurrence of which interval just there seems inconsistent.

There being almost no time-references, the action is computed by its consecutiveness, and the time intervening for journeys.

KYD.

THE SPANISH TRAGEDY (c. 1587).

Day 1. Act I, Scene 1.

The ghost of Andreas talks with Revenge. Three days have passed since the battle against Portugal in which Andreas was killed, for the ghost says that his body was buried by Horatio (1. 23) 'ere Sol had slept three nights in Thetis' lap.'

Day 1'. Act I, Scene 2.

The Spanish king hears news of the battle; the victors arrive, and Balthazar, the captive prince of Portugal, is placed in Lorenzo's keeping.

Day 2. Act I, Scene 3.

This scene is laid in Portugal. The viceroy has 'two daies' ago dispatched ambassadors to Spain to arrange affairs consequent to his defeat. The viceroy does not know his son's fate. It is at least several days since the battle, for he speaks of his nightly dreams (1. 76).

Interval. Sufficient time elapses for the journey of the Portuguese ambassador minus two days.

Day 3. Act I, Scene 3.

Horatio for the first time has found opportunity to relate to Bel-imperia the circumstances of the death of Andreas, but Balthazar has had time to make love to her. Horatio leaves to greet the 'Portingale Embassadour.'

Act I, Scene 5.

The ambassador greets Balthazar, and is entertained.

Act I, Scene 6.

The ghost of Andreas talks with Revenge.

Interval. During this time Balthazar has sent letters and presents to Bel-imperia. It cannot be more than a day or two, for the ambassador is delaying at the court of Spain meanwhile.

Day 4. Act II, Scene 1.

Balthazar and Lorenzo, through their servant, Pedringano, discover the love of Bel-imperia for Horatio; Lorenzo directs the servant to bring him notice of the next secret meeting of the lovers.

Act II, Scene 2.

Balthazar and Lorenzo, spying upon Horatio and Bel-imperia, learn that they are to meet that night at vesper-time in the bower of Horatio's father.

Act II, Scene 3.

The Portuguese ambassador leaves for home.

Act II, Scene 4.

At night Lorenzo and Balthazar surprise the lovers, and murder Horatio.

Act II, Scene 5.

Hieronimo discovers his son's body.

Act II, Scene 6.

The ghost of Andreas talks with Revenge.

(Interval. During this time, occurs the ambassador's journey to Portugal.)

Day 5'. Act III, Scene 1.

This scene is laid in Portugal. The viceroy learns of his son's safety.

Day 5. Act III, Scene 2.

Hieronimo laments the death of his son; evidently some days have passed since the murder (1. 12 ff.). He receives a letter from Bel-imperia. Lorenzo becomes suspicious that his servant, Serberine, has betrayed the murder, but Pedringano says:

My Lord, he could not, 'twas so lately done,
And since, he hath not left my company.

How, then, has the Portuguese ambassador had time to get home, and Hieronimo to have his nightly horrors *since* the day of the murder? Lorenzo arranges to have Pedringano murder Serberine at 'eight a clocke' 'this evening.'

Act III, Scene 3.

Pedringano murders Serberine at night, and is taken by the watch.

Day 6. Act III, Scene 4.

Early in the morning, Balthazar hears news of the death of his servant Serberine. Lorenzo receives a letter from Pedringano, to whom he sends a purse and a box with a pardon enclosed. Lorenzo says that the marshal's sessions are 'to-day' (1. 65).

Act III, Scene 5.

The boy by whom Lorenzo has sent the box and purse opens the box, and discovers that there is no pardon within.

Act III, Scene 6.

The trial of Pedringano takes place before Hieronimo, the marshal. The execution follows immediately.

Act III, Scene 7.

The hangman enters with a letter which he found on Pedringano, from which Hieronimo learns the truth. It was only the preceding day that he received Bel-imperia's letter.

Act III, Scene 8.

Isabella goes mad with grief.

Act III, Scene 9.

Bel-imperia exclaims against Hieronimo, 'Why art thou so slacke in thy revenge?' (1. 8). Yet it was only the day before that she wrote the letter.

Act III, Scene 10.

Lorenzo receives word from the page that Pedrignano is dead (from which we know that it is still Day 6), and decides to liberate his sister, for whom the duke had enquired 'yesternight.' Bel-imperia hears Lorenzo's explanation of his conduct.

Day 6'. Act III, Scene 11.

Hieronimo, who has become mad, directs two men to Lorenzo in hell.

Day 7. Act III, Scene 12.

The Portuguese ambassador arrives, and announces that the viceroy will come himself to see the wedding of his son to Bel-imperia. The ambassador brings Balthazar's ransom; hence, since Day 4 there has been no long interval, but only time to go to Portugal and return, for the prince's ransom was presumably sent at once. The king does not seem even to be aware of Horatio's death (1. 62 and 1. 94).

Day 7'. Act III, Scene 13.

Hieronimo declares delay and feigned kindness to be his best policy, but when he hears the case of the poor man with his murdered son, he reproaches himself, 'to neglect the sweet revenge of thy Horatio,' and mistakes the old man for the ghost of his son.

Day 8. Act III, Scene 14.

The Portuguese viceroy arrives. Lorenzo professes to his father friendship for Hieronimo, for it has been reported that Lorenzo hindered Hieronimo's suit to the king. Hieronimo and Lorenzo effect a reconciliation. The marriage is to take place 'tomorrow' (1. 18).

Act III, Scene 15.

The ghost of Andreas protests that Revenge seems to sleep.

Act IV, Scene 1.

Bel-imperia upbraids Hieronimo for delaying his revenge. He promises to devise a play for the wedding-night.

Act IV, Scene 2.

Isabella, Hieronimo's wife, stabs herself.

Day 9. Act IV, Scene 3.

The players prepare their scenes.

Act IV, Scene 4.

The play is given. Hieronimo displays the body of Horatio, which could not have been preserved long.

The entire action of the play must have been within three weeks, for there is no point at which a considerable interval could be placed. The time-structure is rather involved, but there is no inconsistency other than that of an idea of procrastination infused into what is really a rapidly moving plot. The murder of Horatio and the revenge by Hieronimo are separated merely by the time which the ambassador needs to reach Portugal, and the King of Portugal to come to Spain to see his son ransomed and married. Hieronimo did not know certainly that Lorenzo was the murderer till after Pedringano was hanged, and yet during the following day he accuses himself of neglecting his revenge. Bel-imperia exclaims, 'Why art thou so slacke?', when she had given him her letter accusing Lorenzo of the murder only the day before.

Summary.

Day 1. Act I, Scene 1.

Day 2'. Act I, Scene 2.

Day 2. Act I, Scene 3.

Interval.

Day 3. Act I, Scenes 4-6.

Interval.

Day 4. Act II.

Interval.

Day 5'. Act III, Scene 1.

Day 5. Act III, Scenes 2-3.

Day 6. Act III, Scenes 4-10.

Day 6'. Act III, Scene 11.

Day 7. Act III, Scene 12.

Day 7. Act III, Scene 13.

Day 8. Act III, Scenes 14-15; Act IV, Scenes 1-2.

Day 9. Act IV, Scenes 3-4.

SOLIMAN AND PERSEDA (1588, or a few years later).

Act I, Scene 1.

Induction. Death, Love, and Fortune speak together.

Day 1. Act I, Scenes 2-4.

A tournament is held at Rhodes, in which Erastus wins.

Act I, Scene 5.

This scene is laid in Turkey. Soliman awaits news from Rhodes.

Act II.

This is the evening of Day 1. Ferdinand gives Lucina the carcanet, as in 1.4 he said he would do 'now.' Perseda sees the carcanet which Erastus had lost, and thinks him unfaithful to her. Erastus flees to Turkey.

Interval. Brusor brings to Soliman news of the tournament.

Day 2. Act III, Scene 1.

Soliman welcomes Erastus, and prepares an army to invade Rhodes.

Interval. The army goes from Turkey to Rhodes.

Day 3. Act III, Scene 2.

A battle takes place, in which the Turks are victorious.

Interval. Perseda is carried a prisoner to Turkey.

Day 4. Act IV.

Perseda is given by Soliman to Erastus to be taken to Rhodes. Immediately afterwards Soliman plots to kill Erastus for love of Perseda.

Interval. Erastus goes from Turkey to Rhodes.

Day 5. Act V, Scene 1.

Erastus is summoned back to Turkey.

Interval. Erastus returns to Turkey.

- Day 6. Act V, Scene 2.
Erastus is killed in Turkey.
Interval. News that Erastus is dead is brought to Rhodes.
- Day 7. Act V, Scenes 3-4.
In an attack on Rhodes, Soliman by accident kills Perseda.
Act V, Scene 5. Induction.

Summary.

Day 1.	Acts I-II.	Interval.
Day 2.	Act III, Scene 1.	Interval.
Day 3.	Act III, Scene 2.	Interval.
Day 4.	Act IV.	Interval.
Day 5.	Act V, Scene 1.	Interval.
Day 6.	Act V, Scene 2.	Interval.
Day 7.	Act V, Scenes 3-4.	

CORNELIA (c. 1593).

- Day 1. Act I.

Cicero says :

Thys day, we see, the father and the sonne
Have fought like foes Pharsalia's miserie.
(11. 37-38).

Does this mean that Day 1 is the battle of Pharsalia? Probably not.

Act II.

Cornelia laments the death of Pompey. Since she is back in Rome and her father Scipio in Africa, as she supposes, several weeks at least have passed since Pharsalia.

- Day 2. Act III, Scene 1.

The time is at sunrise. Cornelia has been frightened by a dream in which Pompey seemed to warn her that misfortune is overtaking her father.

Act III, Scene 2.

Cæsar has taken Rome, and Cicero mourns.

Act III, Scene 3.

Cornelia receives the ashes of Pompey. She has suffered a long time (l. 64).

Act IV, Scene 1.

Cassius and Brutus declaim against Cæsar's oppression.

Act IV, Scene 2.

Cæsar boasts of his achievements, and tells of Scipio's death, news of which has evidently just reached Rome.

Act V.

A messenger brings to Scipio's daughter, Cornelia, the report of her father's death.

The time is probably within twenty-four hours, although Day 2 is not necessarily the morrow of Day 1.

Summary.

Day 1. Act I, Act II.

Day 2. Act III; Act IV, Act V.

MARLOWE.

TAMBURLAINE, Part I (c. 1567).

Day 1. Act I, Scene 1.

The weak king of Persia, Mycetes, sends the general Theridamas to fight against Tamburlaine, a robber chief. Some discontented nobles crown Cosroe, a brother of Mycetes, king.

Interval. The horsemen under Theridamas arrive at Tamburlaine's retreat.

Day 2. Act I, Scene 2.

Tamburlaine woos Zenocrate, the daughter of the Sultan of Egypt; Theridamas arrives, and is won over to Tamburlaine's side.

Interval. Cosroe receives word of the league between Theridamas and Tamburlaine. King Mycetes is marching with an army to seek revenge on Tamburlaine and Cosroe.

Day 3. Act II, Scene 1.

Cosroe plans to ally himself with Tamburlaine.

Interval. Cosroe forms the alliance, and news reaches Mycetes, who is close by.

Day 4. Act II, Scenes 2-7.

Tamburlaine and Cosroe defeat Mycetes in a battle, and later Tamburlaine wins the crown from Cosroe, and becomes king of Persia.

Interval. News of Tamburlaine's success reaches Constantinople.

Day 5. Act III, Scene 1.

Bajazeth, Emperor of Turkey, sends to Tamburlaine a basso, who is allowed three days in which to go and return:

And if, before the sun have measured Heaven,
With triple circuit, thou regret us not,
We . . . mean to fetch thee in despite of him.

Interval. Three days, plus a day, or longer, for Bajazeth's coming.

Day 6. Act III, Scene 2.

Zenocrate makes known her love for Tamburlaine, and her false advisor Agydas kills himself. Zenocrate speaks of her first wrath as 'digested long ago.' This scene might occur anywhere in the interval between Day 4 and Day 6.

Scene 3. Tamburlaine tells the basso that by this time the latter's master knows that he will not return; presently Bajazeth arrives, and a battle follows, in which Tamburlaine makes captives of Bajazeth and his queen, Zabina.

Interval. The Sultan of Egypt learns that Tamburlaine brings his army to Egypt.

Day 7. Act IV, Scene 1.

The Sultan of Turkey hears of Tamburlaine's intentions, and is told that on the first day Tamburlaine pitches his tents he wears white, signifying clemency,

on the second, red, and on the third, black, the last signifying the total destruction of the resisting people.

Act IV, Scene 2.

Tamburlaine carries Bajazeth in a cage; on this day the white flag of gentle amity is displayed.

Act IV, Scene 3.

The King of Arabia, sent for only this day (4. 1), has arrived. Even if this scene may be conceived of as occurring on Day 8, the messenger and the King of Arabia have traveled with marvelous celerity.

Day 8. Act IV, Scene 4.

Tamburlaine appears in red, which shows this to be the morrow of Day 7. Bajazeth is fed with scraps from Tamburlaine's plate, and Zenocrate pleads in vain for her father and for her city, Damascus.

Day 9. Act V, Scene 1.

Tamburlaine's colors are black; hence it is the morrow of Day 8. The virgins of Damascus plead vainly with Tamburlaine. During an eight-line soliloquy by him they are killed, their bodies hoisted on the city wall, and news thereof brought back—an obvious example of dramatic condensation. Bajazeth and Zabina kill themselves; the King of Arabia dies in the presence of Zenocrate; Tamburlaine, victorious, spares the life of the Sultan of Egypt, and prepares to wed Zenocrate.

The duration of the action is presumably two or three months. Nine days are presented with six intervals, the first and second each being of several days, the third presumably of one day, the fourth altogether indefinite, the fifth of about four days, and the sixth indefinite. The length of the intervals is indicated by the amount of traveling which has taken place meanwhile. There is no inconsistency other than that of the arrival of the King of Arabia in Egypt on the same day that the Sultan of Turkey sends for him (4. 1 and 3).

Summary.

Day 1.	Act I, Scene 1.	Interval.
Day 2.	Act I, Scene 2.	Interval.
Day 3.	Act II, Scene 1.	Interval.
Day 4.	Act II, Scenes 2-7.	Interval.
Day 5.	Act III, Scene 1.	Interval.
Day 6.	Act III, Scene 2.	Interval.
Day 7.	Act IV, Scenes 1-3.	
Day 8.	Act IV, Scene 4.	
Day 9.	Act V, Scene 1.	

TAMBURLAINE, Part II (1587).

Day 1. Act I, Scene 1.

A league is formed between Orcanes, leader of the Turks, and Sigismund, leader of the Christians. The scene is laid on the banks of the Danube.

Day 1'. Act I, Scene 2.

Callapine, the son of the Turkish Sultan, Bajazeth, corrupts his keeper, and escapes from the imprisonment in which he has been held by Tamburlaine.

Day 1". Act I, Scene 3.

Tamburlaine, talking with his three sons, fears that his boys have not a warlike disposition. Tributary kings bring their armies to aid Tamburlaine in an expedition against the Turks. The scene is Larissa.

Interval. Since Scene 1, the Turkish army has invaded Asia.

Day 2. Act II, Scene 1.

The leaders of the Christian army decide to break the truce, and attack the Turks while their army has gone to oppose Tamburlaine.

Interval. The Christian army marches into Asia until it is near Larissa.

Day 3. Act II, Scenes 2-3.

The Christian army, having overtaken the Turks, led by Orcanes, is cut to pieces.

Day 3'. Act II, Scene 4.

Zenocrate dies.

Interval. There is an interval of probably a few days between Days 3' and 4'.

Day 4. Act III, Scene 1.

Callapine is crowned Emperor of Turkey, and plans an expedition against Tamburlaine.

Day 4'. Act III, Scene 2.

Zenocrate's funeral procession is held, after which Tamburlaine marches against the Turks.

Interval. There is an interval for the march of Tamburlaine's army.

Day 5. Act III, Scene 3.

Tamburlaine's generals take a Turkish city.

Act III, Scene 4.

The captain of the city dies, and his wife is taken prisoner by a general who admires her beauty.

Act III, Scene 5.

Tamburlaine and his party taunt Orcanes, Callapine, and the Turks. Battle is evidently to follow at once.

Act IV, Scenes 1-2.

The battle takes place, in which the Turks are defeated, and their kings made captive. Tamburlaine kills his effeminate son for weakness.

Act IV, Scene 3.

Olympia, the captain's widow, tricks her amorous captor into killing her.

Act IV, Scene 4.

Tamburlaine, drawn by captive kings, sets out for Babylon.

Interval. Tamburlaine reaches Babylon, and lays siege to the city.

Day 6. Act V, Scene 1.

Tamburlaine captures Babylon, slaughters its inhabitants, and kills two of his captive kings. He feels ill, but prepares to set out for Persia.

Act V, Scene 2.

Callapine, king of Turkey, has brought an army to relieve the besieged city by attacking Tamburlaine, 'before his host be full from Babylon.'

Act V, Scene 3.

Tamburlaine defeats the Turks (an example of extreme dramatic condensation, for the battle is fought while Tamburlaine goes off the stage and enters again, there being no speech nor action meanwhile), and himself yields to death.

The total action can easily be arranged, with intervals, in six days, a number easily multiplied, by supposing none of the disconnected scenes to occur on the same day. The total time is at least two months. There are a number of the scenes which might be concurrent. The time is extremely hard to calculate, for the play is more episodic and the action less sequential than in Part I.

Summary.

Day 1.	Act I, Scene 1.	
Day 1'.	Act I, Scene 2.	
Day 1".	Act I, Scene 3.	Interval.
Day 2.	Act II, Scene 1.	Interval.
Day 3.	Act II, Scenes 2-3.	
Day 3'.	Act II, Scene 4.	Interval.
Day 4.	Act III, Scene 1.	
Day 4'.	Act III, Scene 2.	Interval.
Day 5.	Act III, Scenes 3-5; Act IV.	Interval.
Day 6.	Act V.	

DOCTOR FAUSTUS (1588).

Day 1. Scene 1.

Doctor Faustus decides to give himself over to the study of magic. He invites Valdes and Cornelius to dine with him:

For ere I sleep I'll try what I can do;
This night I'll conjure tho' I die therefore.

Scene 2.

Two scholars call to see Doctor Faustus. His servant Wagner tells them that his master is 'within at dinner, with Valdes and Cornelius.'

Scene 3.

It is evening: 'the gloomy shadow of the earth . . . dims the welkin,' and Faustus tries if devils will obey his call. He directs Mephistophilis, 'Meet me in my study at midnight.'

Scene 4.

Wagner engages a clown as a servant.

Scene 5.

'Is 't not midnight? Come, Mephistophilis.' Faustus signs a contract with Lucifer in which he exchanges his soul for twenty-four years of life, during which he may command all the spirits in the domain of hell.

Interval. Faustus has exercised his new powers; he has learned the truths of astronomy, and has made blind Homer sing to him.

Day 2. Scene 6.

As Faustus shows signs of repenting, Lucifer reminds him of the contract, entertains him with an exhibition of the seven deadly sins, and promises to show him hell.

Interval. Faustus travels through Europe.

Day 3. Scene 7.

Faustus visits the Pope.

Interval. Faustus finishes his travels.

Day 4. Scenes 8 and 9.

Robin and Ralph meddle with Faustus's charms.

Interval.

Day 5. Scene 10.

Faustus displays his art at the court of Charles V.

Interval. The twenty-four years for which Faustus has stipulated must have nearly expired, for in Scene 11 he says: 'The restless course of time . . . calls for the payment of my latest years: Therefore, sweet Mephistophilis, let us make haste to Wertenberg.'

- Day 6. Scene 11.
Faustus plays a trick upon a horse courser.
Interval.
- Day 7. Scene 12.
Faustus brings ripe grapes in winter to the Duchess of Vanholt.
Interval. Faustus returns to Wertenberg.
- Day 8. Scene 13.
Wagner thinks his master is about to die, for Faustus has given away all his goods. Faustus is within, feasting with the students. 'See where they come!'
Scene 14.
Faustus thinks he hears hell calling to him, 'Thine hour is almost come!' Helen is given to him for his paramour.
Scene 15.
An old man who has tried to reclaim Faustus forces the devils to leave him in peace.
Scene 16.
Faustus tells his fellow-scholars that the time of his contract with Lucifer has expired, and that the devils will that very night take his soul to hell. As soon as the students go out, the clock strikes eleven; three minutes later, after a thirty-line soliloquy, the clock strikes the half-hour; two minutes later, after a twenty-line soliloquy, it strikes twelve.

The total time is exactly twenty-four years. Were it not for the explicit statement, an audience would not surmise that so long a time had passed during the play.

Summary.

Day 1.	Scenes 1-5.	Interval.
Day 2.	Scene 6.	Interval.
Day 3.	Scene 7.	Interval.
Day 4.	Scenes 8-9.	Interval.
Day 5.	Scene 10.	Interval.
Day 6.	Scene 11.	Interval.
Day 7.	Scene 12.	Interval.
Day 8.	Scenes 13-16.	

THE JEW OF MALTA (1589-90).

Day 1. Act I, Scene 1.

Barabas, the Jew, counting his riches, hears that all the Jews in Malta are summoned to a meeting in the senate-house.

Act I, Scene 2.

The Turks demand of the knights of Malta the ten years' tribute which remains unpaid, granting, however, a month's respite in which the money is to be collected. The senate decrees that every Jew must pay half his estate. Barabas, by refusing, loses all of his, and learns that his house is to be converted into a nunnery. Barabas tells his daughter Abigail that in his house he has concealed great riches, which she must obtain by professing to become a nun. After she has made overtures to the abbess, he promises her to be at the door 'tomorrow early.' Mathias and Lodowick, son of the governor, see the beautiful young nun, and resolve to visit her.

Act II, Scene 1.

It is night. Abigail gives the bags of money to her father. She says, 'it draweth toward midnight now.'

Interval. About four weeks elapse, during which Mathias becomes the preferred lover of Abigail, and Barabas establishes himself in a new house. The whole period of the month's respite must elapse between either 2. 1, and 2. 2, or 2. 2, and 2. 3. It cannot elapse between Days 2 and 3 (just before 3. 5), because the death of the nuns must follow within two days of the sending of the poison at the end of Day 2.

Day 2. Act II, Scene 2.

The Governor of Malta permits a Spanish captain to sell his Turkish slaves, and decides to fight the Turks instead of paying them tribute.

Act II, Scene 3.

The sale of slaves proceeds, and Barabas buys Ithamore, in whom he finds a congenially villainous temperament. Barabas invites Lodowick, who is interested in Abigail, to his home, under the pretext of showing him a diamond. Barabas then pretends to give his daughter to Lodowick, and afterwards to Don Mathias, and sets the two young men at enmity. Ithamore is then sent to Don Mathias with a challenge feigned to be from Lodowick.

Act III, Scene 1.

Ithamore, returning from the delivery of the challenge, sees the courtesan Bellamira.

Act III, Scene 2.

Don Mathias and Lodowick kill each other in the duel to which Barabas incited them.

Act III, Scene 3.

Ithamore tells Abigail of the death of her lovers; she sends for a friar to get her admitted as a nun; he says: 'It is not long since, that I did labor thy admission, and then thou didst not like that holy life.'

Act III, Scene 4.

Barabas learns that his daughter has become a nun, and in revenge sends to the nunnery a pot of rice, spiced with a poison,

Whose operation is to bind, infect,
And poison deeply, yet shall not appear
In forty hours after it is taken.

Interval. One day passes, in which the poison operates.

Day 3. Act III, Scene 5.

A month has passed since the departure of the Turks in 1. 2. The Governor of Malta denies the tribute to the Turks, who return for it: 'The time you took for respite is at hand.' The governor prepares to resist an immediate attack.

Act III, Scene 6.

The nuns are all sick and die. Since Day 2 was a full one, it is to be presumed that the poison was sent toward evening, and consequently—since the effect of the poison is supposed not to appear for forty hours—that this is the second day after.

Act IV, Scene 1.

Knells are rung for the nuns; the friars come to convert Barabas. He feigns consent, gets one friar into his house on pretext of confession, and appoints the other to come at 'one o'clock this night.'

Act IV, Scene 2.

Barabas asks, 'What time o' night is 't now?' and Ithamore answers, 'Toward one.' They strangle one friar, and stand the body upright against the wall.

Act IV, Scene 3.

The second friar comes at the appointed hour, strikes the dead body, and Barabas declares that on the next day he will turn him over to the magistrates as a murderer, for 'To-morrow is the sessions.'

Day 4. Act IV, Scene 4.

As Ithamore is returning from the hanging of the friar, he is summoned to the house of the courtesan, Bellamira. Won to her love, he sends orders to Barabas to give him money. Bellamira plans a banquet, but designs that Ithamore's confession shall come to the governor's ears.

Act IV, Scene 5.

Barabas, on receipt of Ithamore's message, sends the money, but plots revenge.

Act IV, Scene 6.

Barabas, disguised as a French musician, visits Bellamira's banquet, and poisons Ithamore, the courtesan, and her servant.

Act V, Scene 1.

Bellamira betrays to the governor the crimes of Ithamore and Barabas, but she and Ithamore die from the poison. Barabas feigns death, evidently

taking a 'sleepy drink,' and the governor orders his body to be thrown over the walls.

Day 5. Act V, Scene 2.

Barabas, outside the city walls, reveals a secret way into the town to Calymath the Turk, who is laying siege to it.

Act V, Scene 3.

Barabas, new-made governor of Malta, offers to betray the Turks to the advantage of his prisoner, the former governor of the city; he says:

to a solemn feast
I will invite young Selim Calymath.

The former governor promises to bring coin to Barabas in the evening.

Act V, Scene 4.

Calymath accepts Barabas' invitation to feast 'this summer evening.'

Act V, Scene 5.

The old governor warns the knights of Malta to stay indoors.

Act V, Scene 6.

At the banquet, Barabas falls into a pit prepared for Calymath, and dies cursing. As the coin is delivered to Barabas as promised in Scene 3, this is apparently the evening of that same day.

Five dramatic days are presented. The total time of the action is a month. There is a difficulty in the lapse of the month given to the citizens of Malta in which to collect the tribute-money; it does not seem logical at the only place at which it can occur, since Barabas never would have let a month go by before taking any steps toward revenge upon the governor of Malta.

Summary.

- | | | | |
|--------|----------------------|----------------------|-----------|
| Day 1. | Act I, Scenes 1-2; | Act II, Scene 1. | Interval. |
| Day 2. | Act II, Scenes 2-3; | Act III, Scenes 1-4. | Interval. |
| Day 3. | Act III, Scenes 5-6; | Act IV, Scenes 1-3. | |
| Day 4. | Act IV, Scenes 4-6; | Act V, Scene 1. | |
| Day 6. | Act V, Scenes 2-6. | | |

EDWARD II (c. 1592).

Day 1. Act I, Scene.

Gaveston receives King Edward's letter announcing the death of the former king, and inviting Gaveston to share the kingdom. The nobles warn the king of the consequences of favoring Gaveston, but Edward receives Gaveston with joy, and imprisons the Bishop of Coventry, who was responsible for his former exile.

Interval (?) Isabella's lament because of neglect (1. 2) seems to require an interval of several days, but the fact that the nobles have just heard of the outrage suffered by the Bishop of Coventry precludes the possibility of such an interval.

Act I, Scene 2.

The nobles are indignant at the insult offered to the bishop, and the Archbishop of Canterbury sends word thereof to Rome. Queen Isabella says that now Edward so dotes upon his favorite that he neglects her. The nobles agree upon meeting at the New Temple, and meanwhile go to stay at Lambeth with the Archbishop of Canterbury.

Act I, Scene 3.

Gaveston hears that the nobles have gone to Lambeth.

Interval (?) The lapse of considerable time spent in lascivious living is implied by the disastrous financial situation described in 2. 2. But such an interval cannot possibly occur here, because in the following scene the nobles put into action the plans made at the meeting for which they arranged in the preceding scene.

Day 2. Act I, Scene 4.

The nobles secure the banishment of Gaveston, but as a result of Queen Isabella's pleading with young Mortimer the decree is revoked. The elder Mortimer leaves for wars in Scotland.

Interval between 1. 4 and 2. 2. The king calls his niece to court, Gaveston is sent for and returns,

and the elder Mortimer goes to Scotland and is taken prisoner, news of which is brought back.

Day 3. Act II, Scene 1.

Young Spencer, servant to the king's niece, resolves to seek preferment with Gaveston, and the niece starts for court.

Interval. The niece makes the journey to court.

Day 4. Act II, Scene 2.

Gaveston returns, and so incenses the nobles that they attempt to stab him. Young Mortimer receives news that his uncle is a prisoner in Scotland, held for ransom. The king's niece arrives, and 'this day' is to marry Gaveston. Kent, the king's brother, determines to go over to Mortimer's side.

Interval. The king comes, probably from Westminster Palace to Tynmouth. The interval cannot be long, for Kent would go directly to the barons' party.

Day 5. Act II, Scene 3.

Kent joins the rebellious nobles. An immediate attack is planned on the king's castle.

Act II, Scene 4.

Gaveston and the king escape during the attack on Tynmouth Castle. The deserted queen says Gaveston is 'gone by water to Scarborough,' and the nobles start in hot pursuit.

Act II, Scene 5.

Gaveston, pursued in the open country, is captured, but his execution is delayed at the request of the king, who wishes to see him before he dies. Here dramatic condensation is rather conspicuous, for hardly is Gaveston captured before the messenger arrives from the king, who has already heard the news.

Act III, Scene 1.

As Gaveston is on his way to Edward, under the guard of the Earl of Pembroke, he is seized by Warwick, who takes him off to kill him. Between

this scene and the next there can be only the time needed for the king's messenger to return with word of Gaveston's death. Nevertheless, the attitude of the barons toward young Spencer, as exhibited in the next scene, implies an interval of time in which the king has shown such favors to Spencer that the jealousy of the lords has again been aroused.

Day 6. Act III, Scene 2.

Kind Edward sends Queen Isabella with her little son to win the favor of the king of France. King Edward's messenger brings news of the death of Gaveston; the king vows revenge, and bestows upon young Spencer the title which had belonged to Gaveston. The nobles demand

That from your princely person you remove
This Spencer, as a putrefying branch.

The barons enter, and a battle follows: 'Alarm! to the fight.'

Act III, Scene 3.

The battle ends with victory for the king, who banishes Kent, and imprisons young Mortimer in the Tower. Young Spencer sends money to France to prevent Queen Isabella from gaining support.

Interval. Mortimer escapes. The English money works against Queen Isabella.

Day 7. Act IV, Scene 1.

Kent and Mortimer embark for France.

Interval. Kent and Mortimer reach France.

Day 8. Act IV, Scene 2.

Queen Isabella laments her lack of success in France. Mortimer and Kent bring her news of their ill fortune in England, and all go home with Sir John of Hainault.

Interval. A few days elapse, in which the king hears of Mortimer's presence in France, and of the influence of the money sent in 3. 2.

Day 9. Act IV, Scene 3.

The king decides upon immediate war against the forces of Isabella and Mortimer.

Interval. The forces of Queen Isabella and Mortimer land in England.

Day 10. Act IV, Scene 4.

The queen welcomes to England the army, which is on the point of offering battle.

Day 10. Act IV, Scene 5.

or 11. The king flees before the army advancing in the name of the prince his son.

Interval. A few days elapse, in which the king tries to escape to Ireland.

Day 12. Act IV, Scene 6.

King Edward and Young Spencer, in disguise, take shelter with an abbot, but are discovered and carried away by Mortimer's men, the king to Killingworth (Kenilworth).

Interval. During this interval occurs the king's journey from the Abbey of Neath to Kenilworth Castle. The interval is long, for Edward says:

Leicester, if gentle words might comfort me,
Thy speeches long ago had eased my sorrows;
For kind and loving hast thou always been.

Day 13. Act V, Scene 1.

The king gives up his crown, and is turned over to Berkeley as a prisoner.

Interval. Here occurs the journey of the bishop, with the crown, from Kenilworth to court.

Day 14. Act V, Scene 2.

Mortimer learns that Edward has resigned the crown, and sends Matrevis and Gurney to take charge of him, to

Remove him still from place to place by night,
Till at the last he come to Killingworth.

Kent resolves:

Hence will I haste to Killingworth Castle,
And rescue aged Edward from his foes.

Interval. Matrevis and Gurney go to Kenilworth, and have presumably carried Edward about the country, as Mortimer directed. Edward has evidently been some time in a dungeon, from his complaints of starvation and stench (5. 3). Yet this interval between 5. 2 and 5. 3 can scarcely be more than a day, because Kent comes directly from the court to Kenilworth.

Day 15. Act V, Scene 3.

The jailers Matrevis and Gurney wash the king in dirty water, and thrust him into Kenilworth Castle. This is at night: 'Now put the torches out; we'll enter in by darkness to Killingworth.' Kent attempts to rescue Edward, and is himself captured.

Interval. Kent is brought from the castle to court.

Day 16. Act V, Scene 4.

Mortimer sends Lightborn to murder Edward, and tells him, 'At every ten-mile end thou hast a horse.' This, Mortimer says, is the coronation-day. Kent is executed in spite of the entreaties of young Edward III.

Interval. Lightborn rides from court to the prison.

Day 17. Act V, Scene 5.

Lightborn murders Edward, who says, 'And there in mire and puddle have I stood, this ten days space.' And again, 'For not these ten days have these eyelids closed.' Matrevis and Gurney go to Mortimer at once.

Interval. Here occurs Matrevis' journey from Kenilworth to court.

Day 18. Act V, Scene 6.

Matrevis reports to Mortimer. The young king is furious at the murder, and has Mortimer beheaded and the queen imprisoned.

The action is so consecutive that the eighteen dramatic days presented could not be spread over more than six months, for at no one place can a considerable interval be inserted. Yet the emphasis upon the age of Edward in

Act V suggests a longer time, and throughout the play there are unmistakable suggestions of longer time than the plot can allow. This is a natural result of throwing the events of twenty years (1307-27) into one play. The time is exceedingly difficult of analysis. The time-scheme is akin to that of *Macbeth*, owing to similar causes.

Summary.

Day 1.	Act I, Scenes 1-3.	Interval.
Day 2.	Act I, Scene 4.	Interval.
Day 3.	Act II, Scene 1.	Interval.
Day 4.	Act II, Scene 2.	Interval.
Day 5.	Act II, Scenes 3-5; Act III, Scene 1.	
Day 6.	Act III, Scenes 2-3.	Interval.
Day 7.	Act IV, Scene 1.	Interval.
Day 8.	Act IV, Scene 2.	Interval.
Day 9.	Act IV, Scene 3.	Interval.
Day 10.	Act IV, Scene 4.	
Day 10 or 11.	Act IV, Scene 5.	Interval.
Day 12.	Act IV, Scene 6.	Interval.
Day 13.	Act V, Scene 1.	Interval.
Day 14.	Act V, Scene 2.	Interval.
Day 15.	Act V, Scene 3.	Interval.
Day 16.	Act V, Scene 4.	Interval.
Day 17.	Act V, Scene 5.	Interval.
Day 18.	Act V, Scene 6.	

APPENDIX IV.

ANALYSES OF SOME PLAYS WHICH SHAKESPEARE USED AS SOURCES.

THE FIRST PART OF THE CONTENTION BETWIXT THE TWO FAMOUS
HOUSES OF YORK AND LANCASTER WITH THE DEATH OF GOOD
DUKE HUMPHREY.

Day 1. The king receives his bride, Margaret of Suffolk, and agrees that there shall be no regent in France 'till terme of 18 months be full expired.'

Interval. Approximately eighteen months.

Day 2. Duke Humphrey of Gloucester is summoned to Saint Albans, to go hawking 'to-morrow morning.' His wife, Eleanor, appoints the magician to come 'some two days hence.'

Day 3. Gloucester, in attendance upon the king, appoints the armorer's combat for 'the thirtieth of this month. Somerset is made regent of France; and, while the hunting party are out, Gloucester's wife is detected with her treasonous prophet, and her crimes are reported straightway to the king. 'This night' the king says that he will lodge at Saint Albans and 'to-morrow' try this treason in London. At supper, the Duke of York confides his ambitions to Warwick and Salisbury, to whom he sent an invitation for 'to-night', at the time that Gloucester's wife was taken.

Day 4. The king condemns Gloucester's wife: 'Thou shalt two daies in London do penance. . . . That done, thou shalt be banished for ever.' It is now the thirtieth of the month, for this is the day appointed for the combat between the armorer and his man.

Interval? One day of the penance by Gloucester's wife elapses, unless the portions of Days 4 and 5 suffice for the punishment.

Day 5. When Gloucester asks, 'What a clocke?', he is told, 'Almost ten'; he takes farewell of his wife, who is about to be conducted to the Isle of Man; and receives a summons to parliament for 'the first of next month.' Since Gloucester exclaims at the suddenness of the parliament, it is probably on the first of the month next following; and if Day 4 is on the thirtieth, and Day 5 on the thirty-first, the parliament is called for the morrow.

Interval. A month?

Day 6. At the parliament Somerset reports that all is lost in France, whither he went on Day 3. Since the subsequent taunts against Somerset's management imply that he had a chance to try his hand at government there, it is perhaps better to place a month's interval between Days 5 and 6. At the parliament Gloucester is arrested.

Day 7. The murder of Gloucester seems to follow very closely the day of the parliament. Suffolk is banished with three days of grace, and the cardinal dies. York starts for Ireland; his troops are to be sent to him at Bristow 'ten days hence.' As he leaves the court, he says that he has stirred John Cade up to rebellion.

Interval. Suffolk flees to the seashore, and the news of Gloucester's death spreads abroad.

Day 8. Suffolk is killed.

Interval. The queen hears of Suffolk's death, and John Cade's forces rise up.

Day 9. John Cade's forces, which have been up 'this two daies,' win a battle against the king's army, and march for London from Kent.

Day 10. The king hears that the rebels have reached London; he taunts the queen: 'still lamenting for Suffolk's death.' The king flees to Kenilworth, the people take London, but before the king can possibly have got far from London, Buckingham brings him

the rebels in submission. This matter might be distributed over several days, if there were any advantage in so doing.

Interval. Five days, during which Cade is without food.

Day 11. Cade is taken, and killed for the price on his head.

Interval. Not more than a day can pass here, for on Day 11 Cade's head is brought to the king for the reward. Yet somewhere between Days 6 and 11 at least a month must pass for York's exploits in Ireland and his return.

Day 12. York claims the crown, and wins it in battle.

There is a double-time movement in this play, in that the explicit time-references bring the action within a compass which does not give Somerset time to try the regentship of France, nor York time to gather his troops, go to Ireland, and return.

THE TRUE TRAGEDY OF RICHARD III (c. 1591)

(ascribed to Peele, Lodge, and Kyd).

The ghost of the Duke of Clarence appears to Truth and Poetry.

Day 1. King Edward, on his deathbed, succeeds in making peace between Lords Hastings and Marcus. After they have sworn allegiance to the prince, the king dies. Shore's wife, the mistress of the king, hears of his death. Certain citizens thank Mistress Shore for her kindnesses to them.

Interval. The funeral occurs, and nobles flee the land.

Day 2. Richard discloses his ambition for the throne, and allies himself with the Duke of Buckingham: 'Tomorrow I will meet him, for to-day I cannot, for now the funeral is past'.... A page brings word that 'the young king is coming up to his coronation.' The page says that since Richard has been protector, Lord Marcus and several earls have secretly fled.

Interval. Lord Rivers hears of the league between Richard and the Duke of Buckingham, although a day can hardly be allowed here.

Day 3. The young king dismisses his armed escort, and Lord Rivers is left at Northampton to confer with Richard. Richard's page orders an innkeeper to deliver all the keys to his master, after the guests have gone to bed 'this night.'

Day 4. Lord Rivers calls for his key out of his chamber. Richard speaks of his having supped with them last night, calls him a traitor, and sends him to prison in Pomfret Castle. The young king, wondering why Lord Rivers does not appear, is met by Richard and Buckingham, who arrest Lords Grey and Vaughan, and themselves take charge of the boy.

Day 5. The queen is forced to give up her second son, the Prince of York. The cardinal promises that her 'two sons' shall sleep this night in the Tower, and to-morrow the coronation shall take place.

Interval. The boy is crowned king, and kept in the tower for several days at least.

Day 6. The citizens offered the crown to Richard on the preceding afternoon, and Buckingham harangues the people thereupon. Hastings' execution is ordered before dinner. The page promises Richard that he shall speak with the murderer, Terrel, 'soon at night.' Richard sends to the bishop to see that Shore's wife be turned out penniless in the streets, and the people forbidden to pity or help her. Shore's wife begs vainly of the people whom she has helped heretofore. It is reported that Richard has been made king, but has quarreled with Buckingham, and the latter has gone into the country to raise an army. The two princes are murdered by Terrel and his agent, as they are sleeping in the evening.

Interval. Buckingham has brought Henry, Earl of Richmond, the true heir, from Brittany, and Richard has made suit to the Lady Elizabeth.

- Day 7. Buckingham is arrested, and goes to his execution, lamenting the murder of the princes.
- Day 8. Catesby reports to Richard that the Duke of Buckingham was executed 'yesterday' at Salisbury; Richard expresses his fears concerning the Earl of Richmond, imprisons George Standley whom he had demanded from his father as a hostage, and hears that the queen has accepted his suit to her daughter Elizabeth.
- Interval.* Richard gathers his army for war.
- Day 9. Richmond is welcomed to England. He allots the command of his army, and plans to encamp 'this night', and to meet Richard the next day.
- Day 10. Richard's page sees his men deserting the king. Standley tells Richmond that he cannot openly give aid, and that the king intends to give battle 'tomorrow' at Bosworth. Richard hears that his troops desert, and that Standley refuses to come to his aid. He orders the execution of George Standley; he hopes to kill Richmond 'this verie day.' Richard is killed in battle by Richmond. The page tells the news of the battle fought 'to-day.' Richmond returns thanks for the day's victory, is proclaimed Henry VII, and is espoused to Elizabeth. George Standley appears living. The royal personages join in praise of their descendant, Queen Elizabeth.

The action consists of ten dramatic days, with five intervals, suggesting the lapse, at the outside, of six weeks. There are no inconsistencies, in contrast with Shakespeare's play. There are, however, very few concrete time-references in comparison with Shakespeare's *Richard III*.

THE TROUBLESOME REIGN OF KING JOHN (c. 1589).

Part I.

- Day 1. King John receives the French king's defiance, announces when the ambassador leaves, 'We meane to be in France as soone as he', and receives his bastard brother, Falconbridge, as his follower. As

he leaves the stage, John says, 'Now, gentlemen, we will away to France.'

Interval. Some three days must elapse here, during which John goes to France.

- Day 2. The French ambassador tells his king that John has arrived in France: 'For one selfe bottom brought us both to France.' In the battle which ends this day, Prince Arthur is taken prisoner by John.

Interval. The pope excommunicates the English heretics. John has had time to rifle the church, and news thereof has reached Rome.

- Day 3. The cardinal induces Lewis, the French dauphin, to claim the English crown, and at once to stir up his father to war against John.

- Day 3'. Falconbridge troubles the friars, and takes in custody a popular prophet in Pomfret.

Interval? Falconbridge comes to the king from Pomfret.

- Day 4. Hubert refrains from blinding Arthur; 'I'll to the king,' he says as he leaves the prince. The prophet tells John that, 'ere ascension day . . . thou shalt be cleane dispoyl'd.' Hubert announces Arthur's death; and, after the nobles have left in horror, John sends Hubert posting after them with the news that Arthur still lives.

Part II.

- Day 1. Prince Arthur kills himself, before the nobles from John's court find him. These nobles appoint a meeting for 'the tenth of April at St. Edmunds Burie,' and plan to send with speed for the French dauphin.

Interval. The tenth of April arrives.

- Day 2. John says, 'Ascension day is come,' and that it 'is twelve at noone.' John does not yet know that Arthur is dead, although Hubert, at the end of the first part, went directly to tell him. Peter, the prophet, is hanged with amazing expedition. Falconbridge announces that the nobles have elected the

dauphin king, and prepare for a meeting at St. Edmundsbury. A messenger brings word that the dauphin's army has arrived. Falconbridge goes in great haste to St. Edmundsbury to act as a spy for John. John submits himself to Pandulph.

Interval. The bastard Falconbridge goes to St. Edmundsbury.

Day 3. The bastard attends the meeting of the nobles. The dauphin enters, saying that he has come to England at the request of the nobles, and all swear allegiance.

Interval. The bastard, and later the French army, returns to the king.

Day 4. John receives his crown again from Pandulph in the presence of the bastard. The French forces arrive, and the armies engage in battle.

Day 5. King John has been borne off the battle-field. As John just hears the result of the battle, it is probably the morrow of Day 4. A monk vainly attempts to poison the king, he dies, and his son is crowned king. The dauphin, Lewis, hears that the English nobles have deserted him, and withdraws.

THE FAMOUS VICTORIES OF HENRY THE FIFTH.

Day 1. About midnight or after, Prince Henry gathers together the booty which he and his friends have taken during the evening, and goes to a tavern in Eastcheape: 'I will have the half of this spent to-night.' John Cobler, who thinks 'it is about midnight,' meets Dericke, and together they take a thief who belongs to the prince's party. A boy then tells how the prince came to a tavern 'this night about two hours ago,' got into a row, which the mayor was called out to quiet, and was finally sent to prison, and how the king had sent for the mayor to come to him. In the morning, King Henry IV hears from the mayor the circumstances of the young prince's broil 'this night betwixt two and three of

the clock in the morning,' and goes himself to liberate the prince. The prince tries to release the thief whom Dericke captured, and is himself sent to prison for contempt of court. The prince, a second time released from prison, still exulting over the cuff which he had given the judge, hurries to court, for he hears that his father lies very sick. King Henry IV receives his son, and moves him to repent of his wild ways. Dericke fumes about John's wife.

Interval? Henry IV falls very ill.

- Day 2. Henry IV gives the crown to his son, and dies soon after.

Interval. Henry V is crowned, sends a message to France, and a messenger brings him back an answer. That such an interval should be permitted to elapse here, however, is inconsistent with the continuity of the comic plot: the words of the thief imply a recent escape from prison, and the prince's merry crew are entirely ignorant of the transformation in the character of the young king.

- Day 3. The thief, who was let out of prison when the king died, is at liberty. Jockey says of the coronation: 'Oh how it did me good to see the king when he was crowned!' Henry V repulses his old companions, who are waiting to greet him, and listens to the answer to his recent demand for the French crown. When he hears the defiance from the French king, he hurries away to gather an army with which to invade France.

- Day 4. John Cobler is pressed into the king's army.

Interval. The ambassador journeys from England to France between 3 and 5.

- Day 5. The King of France prepares to fight against Henry, and is told that the English army has already landed in Normandy, and laid siege to the town of Harfleur.

Interval. Since the arrival of the English army, many of its men have become sick and diseased. The French army has presented itself, ready for battle.

Day 6. The battle, in which the English conquer, is fought, beginning at 'prime' (nine o'clock). In answer to Henry's demand for the French crown, the King of France promises, 'We will meet you again to-morrow.' Henry woos the Princess Catherine. Dericke tells John how he fared in the battle. The King of France grants that Henry shall be crowned heir and regent of France, and gives his daughter to be Queen of England.

The total time is less than a month. Six days are presented, with necessary intervals: the first, for a journey to France and back to England; the second, for a journey to France; and the third, for the French army to gather to meet the English invasion. The confusion of time is very slight, and is concerned with the length of the first interval. The time-references are numerous and definite.

THE TAMING OF A SHREW (1588).

Induction.

Day 1. Polidor and Aurelius express their love for the two younger daughters of Alphonsus, and Ferando courts the oldest one, Kate the shrew. The wedding is appointed for Sunday, which is 'to-morrow.' Ferando hurries to his country-house to see that provision is made for the wedding-entertainment. Aurelius, who is the son of the Duke of Cestus, pretends that he is a merchant's son, in order to become a possible son-in-law to Alphonsus.

Day 2. Kate, the shrew, breaks her lute upon her music-master. Ferando comes late, dressed in base attire, weds Kate, and hurries her off before she can eat any wedding-dinner. Polidor says: 'Within these two days I will ride to him.' When they reach Ferando's country-place at supper-time, Ferando does not permit her to have anything to eat.

Perhaps an interval of a day.

Day 3. Aurelius says that he 'long time' has aimed at marriage with Kate's sister, Emelia. (However, he saw her first only two days before.) Kate entreats

a servant for some meat, for she is faint with hunger; but, when Polidor intercedes for her, she will not take any. Aurelius arranges for his wedding with Emelia.

Interval. Ferando learns of the date for the wedding.

Day 4. At two o'clock in the afternoon, Ferando starts for the city, for Kate's sisters 'to-morrow must be wed.' He turns back again, however, because Kate does not say that it is nine o'clock.

Day 5. The wedding of Kate's sisters takes place, at the end of which Kate, Ferando, and Aurelius' father arrive. After supper-time, a contest occurs, in which Kate proves to be the most obedient of the wives.

Induction.

The total time is within a week. The time-references are numerous, definite, and clear.

WHETSTONE'S PROMOS AND CASSANDRA (1578).

Part I.

Day 1. Acts I-II.

Andrugio urges his sister, Cassandra, to beg his life of the governor, Promos: 'to-morrowe else I dye' (2. 2). And Promos tells Cassandra, 'I wyll re pryve him yet a whyle. . . . To-morrowe you shall lycence have, afresh to pleade his cause.'

Day 2. Act III.

When Cassandra comes again to Promos, he says, 'I wyll two daies hope styll of thy consent.' In the evening (3. 7), she yields to Promos' desire. The judge, Phallax, makes overtures to a courtesan named Lamia, and she invites him to her house for 'to-morrowe night' (3. 6).

Day 3. Act IV-V.

Lamia's maid makes preparation for their guest 'this night.' Promos, now that he has obtained his desire of Cassandra, secretly orders her brother to be beheaded; the jailor spares Andrugio, and presents another head to Cassandra. Phallax goes to fulfill his supper-engagement with Lamia.

Part II.

Day 1. Acts I-II.

The king returns, having heard of Cassandra's wrongs, and sets a day, 'on Fridaye next' (2. 2), for hearing complaints against his officers.

Interval. Probably a few days intervene before 'next Fridaye.'

Day 2. Act III.

The dishonest judge, Phallax, says:

God graunt I scape this blacke day unreprev'd,
I care not how the game goe to-morrow.

At the judgment, the king confiscates the property of Phallax, and pronounces the sentence on Promos:

That forthwith thou shalt marry Cassandra; ...
The next day thou shalt loose thy hated life.

Act IV, Scene 1, and part of Scene 2.

The events of Act IV, with the exception of the last thirty-seven lines, in which Cassandra says her husband 'this day must loose his head,' must be placed on Day 2, in order to rationalize at all Andrugio's words (5. 1): 'These two dayes I have bene in Court disguised.'

Day 3. Act V.

On the day set for the execution of Promos (3. 2), Andrugio reveals himself, is pardoned, and saves Promos' life.

THE TRUE CHRONICLE HISTORIE OF KING LEIR
AND HIS THREE DAUGHTERS (c. 1594).

Day 1. King Leir divides up his kingdom.

Day 1'. The King of France starts for England.

Interval. The Kings of Cornwall and Cambria receive word to come to Leir's court for their brides, and Cordella absents herself from court.

Day 2. The weddings of Leir's three daughters take place:
Gonerill, to the King of Cornwall, Ragan, to the

King of Cambria, and Cordella, without a dowry, to the King of France.

Interval. Several weeks perhaps elapse here, during which Leir sojourns in Cornwall, and taxes, of which the people complain in the latter part of the play, are imposed.

Day 3. Perillus resolves to stand by old Leir. Gonerill thrusts her father out, and he starts for Cambria.

Day 3'. Ragan rejoices that her father has not been with her.

Day 4. The King of Cornwall wonders why Leir cannot be seen at court, and sends a messenger to Ragan to inquire for him. Gonerill intercepts the messenger, and substitutes letters of her own.

Day 4'. Cordella in France laments her father's unkindness.

Interval. The messenger travels from Cornwall to Cambria.

Day 5. Leir arrives at the court of Ragan. The messenger arrives—probably on the same day as Leir, who traveled more slowly, although Ragan, impatient that her husband and her father are grown in such league that she can have no conference with her husband, might imply that Leir had been in Cambria a longer time. Ragan commands the messenger: 'Meet us to-morrow here at nine o'clock.'

Day 5'. The French king promises Cordella to send to Leir in Cornwall to invite him to visit France.

Day 6. Gonerill's messenger agrees with Ragan to murder Leir 'to-morrow morning ere the breake of day.'

Day 7'. Since 5', an ambassador has come from France to Cornwall. Not finding Leir there, he agrees to wait a day or two for news of him.

Day 7. At daybreak, the messenger prepares to murder Leir, but relents, and lets him go unharmed.

Interval. A few days pass, during which the French ambassador waits in Cornwall.

Day 8. The French ambassador decides to go to Cambria: 'Within these few dayes I hope to be there.'

Day 8'. Cordella and the king resolve to go down to the sea-shore disguised.

Interval. The ambassador goes to Cambria.

Day 9. The French ambassador inquires for Leir at Cambria; the king says: 'we did not converse with him two dayes since.' If this be so, no intervals can be allowed between days 7 and 8.

Day 9'. Leir reaches France, and there meets Cordella in disguise at the sea-shore.

Interval. The French king provides an army to invade England.

Day 10. At the sea-shore, the king takes ship for England, which is 'foure heures saile.' The English nobles greet Leir with joy.

Interval. Gonerill and Ragan bring armies into the field.

Day 11. Leir wins the battle, and is reinstated in the kingdom.

The total time is between one and two months, although the intervals are of indefinite length. The only concrete time-references are in the period of Leir's residence at Ragan's court, where his stay was evidently of two days' duration. The events from the side of Leir and his wicked daughters move with a rapidity incompatible with the affairs of the French ambassador, the French king, and Cordella.

APPENDIX V.

ANALYSES OF LATER ELIZABETHAN PLAYS.

In the following analyses, there is no attempt to be complete in presenting the work even of any one author. It is obviously impracticable to print in a volume of small compass analyses of all the plays of even the greater Elizabethan dramatists. Analyses are here given of those plays which have been particularly discussed in the preceding pages, which are representative of their author's technique, or which are of general interest to students.

JONSON.

SEJANUS (1605).

Day 1. Acts I and II, Scenes 1-2.

These acts are bound together by the remark of Livia's physician promising Sejanus a private meeting 'this day' in his garden (1. 2), which meeting is represented in 2. 1; during the interview, the murder of Drusus is resolved upon. In 2. 1, Sejanus is directed to go to Tiberius Cæsar in haste, and in 2. 2, we see him with Tiberius.

Day 2? Act II, Scene 3-Act III.

The events of Act III might possibly fall upon Day 1, though very improbably. At the end of Act II, when Drusus' death is announced, we learn that the senate is sitting, and Silius says: 'I'll thither straight' (2. 4). At the meeting of the senate, Silius, who is falsely accused of crime against Tiberius, stabs himself (3. 1). Tiberius prepares to leave Rome (3. 1). Sejanus and Cæsar then plan other deaths, Cæsar disapproves of Sejanus' request for Livia's hand (3. 1), and Tiberius, becoming suspicious of Sejanus, orders Macro to spy upon him (3. 3).

Interval. Tiberius lives in the country some time, Sejanus visiting him on one occasion.

Day 3. Act IV.

Sejanus has returned to Rome more honored than before (4. 1), and Macro reports that he has been receiving conflicting letters from Tiberius (4. 5). Macro urges Caligula to go to Tiberius at Capri at once: 'Away then, let's prepare us for our journey' (4. 4). Sejanus carries matters at Rome with a high hand (4. 5).—'The night grows fast upon us' (4. 5).—In 4. 1 Gallus was at liberty, and in 4. 4 Macro says of him, 'Feasted to-day by Cæsar, since committed.'

Interval (?). Macro and Caligula may be away from Rome some time; Macro tells Sejanus that Caligula 'lingers yonder about Capreæ, disgraced, Tiberius hath not seen him yet.'

Day 4. Act V.

Ill omens seem to presage Sejanus' fall (5. 1). Macro arrives about midnight, 'some half-hour since.' . . . and by night, too' (5. 2). Macro plans to keep the watch in arms when morning comes, and to have the senate meet 'so early in the temple as all mark of that shall be avoided.' 'Night hath many eyes,' he warns his friends (5. 3).

When Sejanus is disgraced in 5. 10, we are warned to take warning:

For whom the morning saw so great and high,
Thus low and little, fore the even doth lie.

CATILINE (1611).

Day 1. Acts I and II.

The play opens early in the morning. Lentulus says:

It is, methinks, a morning full of fate;
It riseth slowly, . . .
As if it threaten'd night ere noon of day.

Cethegus complains that the others are still in bed, and Lentulus adds that they gave him word 'last

night' that they would be there early. In 2. 1, Fulvia asks Sempronia, 'Whither are you thus early address?' and Curius seems to come to Fulvia directly from Catiline's meeting, when he unfolds to her the plot.

Interval (?) The election which makes Cicero consul occurs. It may occur on Day 1.

Day 2. Act III, Scenes 1-3.

Cicero assumes the office of consul, Fulvia reports the conspiracy to Cicero, and Curius is persuaded to act as Cicero's spy.

In 3. 3, in Catiline's house, Cæsar says: 'The night draws on,' and Catiline tells his conspirators: 'What we intend we must be swift in,' and the Saturnals, 'not now far off, 'tis not a month,' are fixed upon as the day of the massacre. Cethegus undertakes to kill Cicero at once, not even waiting for morning. Fulvia takes her leave to warn Cicero, for 'it draws toward the morning.'

Day 3. Act III, Scenes 4-5, Act IV.

Cicero is warned of the danger, and an attempt is made to murder him. The porter declares that he will not admit any man till day (3. 5). Act IV opens with Cicero on his way to the senate; he says the storm, 'this morning roared loud enough.' In the ensuing oration against Catiline, Cicero refers to former speeches against Catiline, to plots discovered recently, to twenty days during which 'the edge of that decree we have let dull and rust,' for all of which there is no provision in the play. When Catiline is about to go into exile to Massilia, he speaks of 3. 3 as 'yesternight,' and his friends report that they have arranged a meeting 'soon' with the Allobrogian ambassadors, who are 'this evening' to depart from Rome. This evening the ambassadors are arrested on one of the Roman bridges, with letters upon them given to them by the conspirators (4. 5).

Day 5. Act V.

In 5. 4, the senators open the letters given to the Allobrogiens 'last night... at Brutus' house'—which meeting was arranged for at the home of Brutus' wife, Sempronia, on the preceding day, before Catiline left Rome (4. 4; 4. 5). Before punishment is decreed the offenders (5. 6), however, Catiline has time to gather an army, take it to Fiesole, fight a terrible battle, and have word of his defeat reach Rome (5. 5).

MARSTON.

ANTONIO AND MELLIDA, Part I (c. 1599).

Day 1. Acts I and II.

Antonia, disguised as an Amazon, communicates with his love, Mellida, who is the daughter of his enemy, and directs her to fly at once that night.

Day 2. Acts III and IV.

Antonio's father, on the sea-coast at early dawn, laments his ruined fortunes. Antonio escapes with Mellida from her father's house. Mellida's father seizes her after she has escaped to the open country and conversed with Antonio, and tells her that 'tomorrow morning' he will marry her to Galeatzo.

Day 3. Act V.

Mellida's wedding is about to take place, when Antonio and his father come to court to surrender themselves. Mellida's father, amazed at their courage, pardons them, and bestows Mellida upon Antonio.

Summary.

Day 1. Acts I and II.

Day 2. Acts III and IV.

Day 3. Act V.

ANTONIO AND MELLIDA, Part II (c. 1599).

Day 1. Act I, Scene 1.

It is early morning. The clock strikes two as the duke, Piero, tells how he has poisoned Antonio's father Andrugio, and murdered Antonio's friend, Feliche.

Act I, Scene 2.

At five o'clock in the morning, Maria, Antonio's mother, arrives at court. Antonio, rising from his bridal bed, finds that his father is dead, his bride accused of faithlessness, and his friend murdered on the charge of corrupting Mellida.

Act II, Scene 1.

Piero sends Mellida to prison; the funeral procession for Andrugio crosses the stage.

Act II, Scene 2.

'Tis supper time.' Antonio hears Mellida protest her innocence. She says that she is to be killed to-morrow. Piero plans to accuse Antonio of murdering his father, Andrugio.

Day 2. Act III, Scene 1.

The clock strikes twelve; Antonio says, 'Tis now stark dead night.' The ghost of Andrugio urges Antonio to revenge his murder, and thereupon Antonio murders Julio, the son of Piero.

Act III, Scene 2.

As Maria is going to bed, her nurse reminds her that 'to-morrow' she is to be married to Piero. Presently, Andrugio's ghost appears to her, and calls upon her to revenge the murder of her husband.

Act IV.

Piero carries out his plot, by which Antonio is accused of slandering Mellida and murdering Andrugio. Mellida, upon hearing that Antonio is dead, dies of grief, and Antonio, in the guise of a fool, plans his revenge.

Act V.

At a masque given in honor of his wedding, which Piero would not postpone, Antonio carries out a hideous revenge upon Piero.

The total time is two consecutive days. There is no confusion in the time-scheme, and the play abounds in definite time-references.

Summary.

Day 1. Acts I and II.

Day 2. Acts III-V.

THE MALCONTENT (c. 1600).

The total time is some thirty-six hours, beginning toward evening of one day, and continuing through the night and the next day. The time-references are clear and distinct, but the unnatural acceleration of events is striking.

THE DUTCH COURTESAN (c. 1604).

The duration of the action is under thirty-six hours, beginning about midnight, and running through the remainder of the night, the next day, the night, and into the following morning. There are abundant time-references to show the position of each scene.

THE WONDER OF WOMEN,
OR THE TRAGEDY OF SOPHONISBA (c. 1603).

The action may be easily comprised in thirty-six hours, perhaps in even less time. There are no inconsistencies, and the time-references are sufficiently explicit. In a note in the second quarto, Marston says: 'I will present a tragedy to you which shall boldly abide the most curious perusal.' Syphax, the rejected suitor for Sophonisba's hand, hearing that a Roman army under Scipio is about to attack Carthage, decides to join them. Massinissa, ready for his bridal bed, is called from his wife, Sophonisba, by a summons to arms. Carthagen tells of the defeat that day of the Carthaginian forces under the attack of Scipio and Syphax. Massinissa, who is the general of the Carthaginian army, leaves instantly for the battle-field. The senators of Carthage decide to league themselves with Syphax by giving him Sophonisba, but their plot miscarries. Massinissa goes over to the Romans, pledging them his faith, and agreeing to attack Carthage at once: 'Before morn Syphax shall tremble.' Meanwhile, Syphax fails in an attempt to force Sophonisba, who escapes

into a cave. Syphax makes another attempt at night, but leaves her unharmed. The ghost of Asdrubal announces that 'this night' Carthage has fallen. Syphax rushes to arms, but is conquered, and himself captured on the field by Massinissa, who recovers his bride only to have her demanded as a prisoner by Scipio. To avoid compromising Massinissa's oath, or losing her own freedom, Sophonisba drinks poison, and has Massinissa deliver her body to the Romans.

PARASITASTER, OR THE FAWN (c. 1604).

The prologue and the epilogue reflect the bitterness and the keenness of the critical wars of the period.

Day 1. Act I evidently occurs in the evening, for Tiberio is said to have arrived at the court of Urbin 'this very day, somewhat late in the night time (1. 2).

Day 2. Acts II-V occur on the following day.

The total time is within thirty-six hours.

WHAT YOU WILL.

The induction and the prologue show the violence of critical wars. Doricus says:

Music and poetry were first approved
By common sense; and that which pleased most,
Held must allowed pass: know, rules, of art
Were shaped to pleasure, not pleasure to your rules.

In the prologue, it is announced that the author 'now pursues the love of the nice critics of this squeamish age.' The entire action of this farcical comedy is comprised within twelve hours, as clearly indicated by numerous definite time-references.

THE INSATIATE COUNTESS (1610-13).

Day 1. Act I.

Roberto, Count of Cyprus, woos and wins Isabella, the widowed Countess of Suevia, and the wedding is arranged for the next rising sun. Two newly

married gentlemen, Rogero and Claridiana, resolve to settle an old grievance by cornuting one another; they accept an invitation to Roberto's masque 'to-morrow evening.'

Day 2. Act II, Scene 2.

At Roberto's masque, the Countess Isabella falls in love with one of the maskers, the Count of Massino; Claridiana's wife gives Rogero an appointment for 'to-morrow . . . about six o'clock in the evening.'

Day 3. Act II, Scene 2.

The two wives agree to exchange bedrooms, and thus save the honor of their husbands. It is early morning, for Rogero orders his wife to prepare breakfast.

Act II, Scene 3.

Isabella elopes with Massino. They are going to Pavia.

Act II, Scene 4.

Roberto, broken-hearted, mourns his wife's faithlessness.

Act III, Scene I.

Rogero and Claridiana, having kept their appointments for six o'clock, are found in each other's houses; and, rather than have his shame known, each confesses to the murder of a wounded man found in the street.

Day 2. Act III, Scene 2.

The insatiate countess transfers her affections to Gniaca, Count of Gaza, and arranges that he shall leave the hunt that day to meet her.

Act III, Scene 3.

The wives plan to let their husbands go to the gallows, and then save them by confessing the trick.

Act III, Scene 4.

Isabella receives Gniaca in her house.

Act IV, Scene 1.

The duke, in the senate-house, examines Claridiana and Rogero, and also the wounded man whom they profess to have killed.

Act IV, Scene 2.

Gniaca, urged by Isabella, attempts to kill Massino, but the two agree to leave the lustful countess.

Act IV, Scene 3.

Isabella, on learning that she is deserted, raves, and engages a Spanish officer to kill her two lovers.

Act IV, Scene 4.

The wives declare their intention of securing the release of their husbands 'to-morrow.'

Act IV, Scene 5.

The Spaniard kills Massino by night.

Day 5. Act V.

The countess is beheaded, and the husbands are pardoned.

The play occurs on five consecutive days, with great violence to all conditions of probability.

There are suggestions of longer time than the plot provides in two speeches of Roberto's—one where he laments Isabella's departure (2. 4. 30):

When I was absent, then her galled eyes
Would have shed April showers,

and another where his life since she deserted him is described (5. 1. 177):

And he, poor wretch, hoping some better fate,
Might call her back from her adulterate purpose,
Lived in obscure and almost unknown life,
Till fearing that she is condemned to die . . .

Summary.

Day 1. Act I.

Day 2. Act II, Scene I.

Day 3. Act II, Scenes 2-4; Act III, Scene 1.

Day 4. Act III, Scenes 2-4; Act IV.

Day 5. Act V.

CHAPMAN.

Bussy d'Ambois (1595-1600).

Day 1. Act I, II.

At the end of Act I, Bussy rushes out to fight a duel, the result of which is reported at the opening of Act II. Thereupon Bussy is granted pardon for the murder of his six opponents. As soon as Tamyra hears of the pardon, she admits that she so loves Bussy that she now must make an agent to him of her friar. Her husband tells her: 'I'll straight return'; and, on doing so, asks her, 'This night yet bear with my forced absence,' and promises, 'With the sun I'll visit thy more comfortable beauties.' As he leaves he remarks: 'Tis late night now indeed' (2. 1). Strangely enough, she seems immediately to be expecting the friar with Bussy, although a few lines before she did not know of her husband's intended absence, and although she has not been off the stage to communicate with the friar since she heard of Bussy's pardon. The friar brings Bussy through a vault, and leaves him reading a letter with Tamyra.

Day 2. Act III, IV, V.

In the morning Bussy leaves Tamyra with vows of love; the friar urges him, 'Come, son, the morn comes on.' Her husband arrives and exclaims: 'Good day, my love; what, up and ready, too?' When Tamyra hears that the prince, Monsieur, has become Bussy's enemy, she exclaims; 'What, he that was but yesterday his maker, his raiser and preserver?'

The close sequence of the action appears as clearly in the conversation in which Tamyra's maid, Hero, betrays her mistress' intrigue to Monsieur: 'This last night, my lord lay forth, and I, watching my lady's sitting up, stole at midnight from my pallet, and . . . saw D'Ambois and herself reading a letter' (3. 1).

The women have hardly left the stage before Monsieur sends for Tamyra's husband, who has gone to a banquet; then Bussy forces his entrance, and he and Monsieur go together to the banquet. In Act IV, the king's first words are: 'Ladies, ye have not done our banquet right!' Monsieur then suggests Tamyra's guilt to her husband. Tamyra, enraged, declares: 'I will write to Monsieur'; and next Tamyra's maid appears with the letter to Monsieur. It seems, however, that there must be an interval somewhere, for when Bussy and the friar enter, the friar invokes a secret spirit to discover what was on the paper that Monsieur was to show to Tamyra's husband, and says to him:

From last night's black depth I called up one
Of the inferior ablest ministers,
And he could not resolve me;

and the spirit, being called thus late, reproaches the friar:

This is your slackness, not to invoke our powers
When first your acts set forth their effects.

Yet it was only a few minutes earlier that the paper in question first appeared in the hands of Monsieur. In Act V, Tamyra is forced by her husband to write a loving invitation to Bussy, as Guise had suggested in Act IV, and, thus decoyed, D'Ambois is murdered.

Although the play thus seems to require but three days, there are suggestions of a longer time than that mentioned above. The Duchess of Guise complains that D'Ambois neglects her, and is therefore suspicious that some other lady has entertained him (3. 1). Although Tamyra can have had only one appointment with Bussy, the Duke of Guise speaks as though the acquaintance had covered some time:

Go home, my lord, and force your wife to write
Such loving lines to D'Ambois as she used
When she desired his presence. (4. 1)

Summary.

Day 1. Acts I-II.

Day 2. Acts III, IV, V.

U

GEORGE, MAGGIE, AND JIMSON.

Edwards Co. (1865).

Day 1. Act I.

Gertrude, the eldest daughter of the goldsmith, Touchstone, marries Sir Petronel Flash.

Day 2. Act II.

On the following day Quicksilver gets drunk on the wedding cheer. Sir Petronel, in order to make away with Gertrude's property, arranges with a Master Security to prepare papers for Gertrude to sign before leaving town the next day.

Day 3. Act III.

Sir Petronel plans to sail "to-night," after a feast in a tavern, for Virginia. Gertrude signs the papers, and leaves London in her coach. Touchstone's younger daughter, Milfred, is married to the apprentice, Golding. At the banquet that night Master Security brings to Sir Petronel his own wife, Winnie, thinking that he is betraying his neighbor instead of himself.

Day 4. Act IV.

Sir Petronel's boat is shipwrecked in the harbor, and the various members of the party cast on shore. Sir Petronel and Quicksilver are brought for a hearing before Golding, who has just been appointed deputy to the alderman. Gertrude returns forlorn from the country.

Interval. Gertrude lives on the pawn-value of her gown, coach, and jewels till she is destitute; Sir Petronel, Security, and Quicksilver serve in prison till they are reformed.

Day 5. Act V.

Gertrude resolves to humble herself to beg of her sister, and through Golding's agency the prisoners are released. A happy reconciliation follows.

The total time is five days, the fourth and fifth being separated by an interval of several weeks. The scheme is neatly plotted, a day being given to each act, and the time-references being numerous and consistent.

Summary.

Day 1.	Act I.	
Day 2.	Act II.	
Day 3.	Act III.	
Day 4.	Act IV.	Interval.
Day 5.	Act V.	

HEYWOOD.

THE GOLDEN AGE (1595).

Day 1. Act I.

Saturn seizes his father's throne, but promises to kill his male offspring, that Tytan's son, Lycaon, may be heir.

Interval. About two years pass.

Day 2.

Saturn orders the babe, Jupiter, to be killed, but the mother saves him. 'One lovely boy' has already been sacrificed.

Interval. Two other sons, and one daughter, Juno, are born to Saturn. Homer serves as a chorus to waft the audience over intervals, years in length: 'Think, kind spectators, seventene summers past'.

Day 3. Act II.

Jupiter seizes the kingdom of Lycaon.

Interval. Calisto and Jupiter go to Diana's feast.

Day 4.

Calisto is received in Diana's train, and later Jupiter, in disguise, is appointed for her bedfellow; he forces himself upon her.

Interval. Eight months elapse, so Homer tells us, and 'more, eight or ten years', during which Calisto's son grows up.

Day 5. Act III.

Tytan resolves to make war on Saturn for not killing all his male children.

Interval. Tytan makes war on Saturn.

- Day 6. Saturn hears of the invasion, learns that he has sons alive, and sends to Jupiter for help.
Interval. A messenger goes.
- Day 7. Calisto's son has grown large enough to pursue his mother. Jupiter receives word of his parentage, and hastens to his father's aid.
Interval. Jupiter marches to his father's rescue.
- Day 8. A battle, which Jupiter wins.
Interval. Homer as a chorus tells how Saturn made attempts on Jupiter's life, and how Jupiter usurped the crown.
- Day 9. Act IV.
Jupiter hears of Diana's beauty.
Interval. Jupiter's journey to Diana's tower.
- Days 10-11.
Jupiter gets Diana with child.
Interval. Diana's son is born.
- Day 12. Act V.
Jupiter wins in the battle which his father forces upon him, and hears of Diana's fate.
Total time, some thirty or forty years.

THE FOUR PRENTISES OF LONDON (1594).

- Day 1. The Earl of Buloigne leaves his four sons, Godfrey, Guy, Charles, and Eustace, apprentices in London, and also his daughter, Bella Franca, while he goes on a pilgrimage to the Holy Land. The sons enlist for the Crusades under Robert of Normandy, and the daughter decides to follow.
Interval. The sons are shipwrecked in various lands, and Eustace comes from Ireland to Italy.
- Day 2. Guy is indifferent to the love of the Princess of France, and leaves for wars at Jerusalem.
Interval. Charles marches from France to Italy. This may consume two months or longer, to suit the reference in the last scene.

Day 3. Charles becomes captain of the outlaws, and frees his father. Eustace saves the old man from thieves, and fights with Charles over a beautiful girl, in reality their sister, who is also claimed by Prince Tancred. None of the brothers recognizes the others. Robert's army marches through Tancred's lands, and after some hostilities they join forces to go to the holy land. A French lady has followed Guy in a page's dress.

Interval. March to the Holy Land from Italy—perhaps six months.

Day 4. Pagan Sultan sends ambassadors to the Christian army, which is at the city-gates. The Christians answer the ambassador in warlike manner. Eustace and Guy are banished from the Christian army for disorderly behavior. Bella Franca and the French lady decide to flee. The Sultan receives news of the hostile intentions of the Christians. Robert and Charles are taken captive, but are freed by Guy. Tancred and Godfrey are taken captive, but are freed by Eustace. Guy finds Eustace asleep, and exchanges shields with him. Eustace and Bella Franca meet as the later is fleeing. The brothers find their father a prisoner, and thereby recognize one another. After skirmishes, the city is captured, and the victors crowned.

Bella Franca discloses herself, and is given to Tancred. The French lady, disguised as a page, reveals her identity and wins her lover, Guy, who, says she, 'hath been my bedfellow a year or more.'

Total time, about two years, with four dramatic days (perhaps the fourth could be broken). Intervals indicated by journeys. It is hard to see, however, where time enough can have elapsed for the year or more described by Guy in the last scene.

THE FAN MAN OF THE EXCHANGE (1812).

Day 1. A cripple rescues Phillis from the hands of two ruffians, and again in the evening Frank Golding rescues them both.

Day 2. Mall Berry is beset by her lover, Bowdler. Frank Golding's two brothers, Ferdinand and Anthony, tell their love for Phillis, and, when he sees Phillis, Frank himself falls in love. Phillis, however, loves the cripple who saved her. Mr. Flower, Phillis' father, when on his way to a shop in Cheapside, talks with Mr. Golding about marriage with Phillis, and lends a pretended Captain Rockett ten pounds on the security of a paste diamond. At the cripple's shop, Bowdler again jests with Mall, but goes off to a dance after a wedding-supper. After several gallants with torches have passed, Phillis comes to the cripple's shop to make known her love.

Day 3. Frank Golding plays a trick upon his brothers by which he pretends to deliver their letters to Phillis, and brings them in return forged letters from her. The cripple congratulates Bowdler on his dancing 'last night'; it is just noon when Fiddle enters to inquire for some work of Phillis.

Mr. and Mrs. Flower receive notes from Ferdinand and Anthony respectively, and each plans to dispose of Phillis accordingly. The cripple tells Frank that 'not yet two hours' have expired since Phillis confessed her love to him. (How can this be? For it is now about noon, and in the scene in which Phillis intimated her love to the cripple, gentlemen have passed with torches, and have said, 'Good even.' A later interview may have taken place.) Frank, in the guise of the cripple, woos Phillis. By a device of sending Mr. and Mrs. Flower letters feigned to be from Ferdinand and Anthony, Frank wins their consent to wed their daughter, and by the aid of

the cripple he wins Phillis' own consent. Bowdler, too, wins his love, Mall Berry.

The total action consumes about forty-eight hours; there are a number of definite time-references.

A WOMAN KILLED WITH KINDNESS (1603).

Day 1. Act I, Scenes 1-2.

The wedding of Master Frankford is being celebrated. Sir Francis Acton and Sir Charles Mountford arrange for a hunt early the next morning. The country girls dance at the wedding.

Day 2. Act I, Scene 3.

In a quarrel at the hunt, Sir Charles, in a fit of anger, kills two men, and is arrested at the suit of Sir Francis.

Day 3. Act II, Scene 1.

Master Frankford hears of Sir Charles' quarrel and its result; he invites Master Wendoll to live with him.

Interval. Sir Charles' term of imprisonment is completed.

Day 4. Act II, Scenes 2-3.

Shafton, on the day of Sir Charles' release, lends him money.

Interval. Several years, in which the Frankfords have two children, must pass here, or in the preceding interval.

Day 5. Act II, Scene 3.

Master Wendoll corrupts Mistress Frankford; the servant, Nicholas, sees them kiss, and resolves to tell his master.

Day 5'. Act III, Scene 1.

Shafton arrests Sir Charles for debt, and Sir Francis resolves to gain the fair maid, Susan, the sister of Sir Charles. Susan goes to appeal to her uncle.

Interval. A few days pass between Master Frankford's leaving home (2. 3) and his return. Sir Francis sends letters and gifts to Susan.

Day 6. Act III, Scene 2.

Master Frankford is told by Nicholas of the sin of his wife and his friend, Wendoll, and watches them that evening during a game of cards.

Day 6. Act IV, Scene 1-2.

Susan finds that her uncle will give her no help, but refuses Sir Francis' money. Sir Francis resolves to liberate Sir Charles at once. Sir Charles receives his liberty, but considers it a worse affliction to receive it from Sir Francis, and resolves not to rest under obligations, whatever the cost.

Interval. Master Frankford has duplicate keys made for all his rooms.

Day 7. Act IV, Scenes 3-6.

Master Frankford explains at supper, which is served at six o'clock, that he must be absent for the night. At eleven o'clock the servants go to bed. At twelve Master Frankford returns. Master Frankford catches the guilty pair; his two children appear on the stage. Master Frankford banishes his wife from his sight, but gives her everything that was distinctively hers, and a rich manor seven miles away.

Day 7. Act V, Scene 1.

Sir Charles brings Susan to Sir Francis to pay his debt with her chastity, but Sir Francis, relenting, makes her his bride.

Day 8. Act V, Scenes 2-3.

Master Frankford sends his wife's lute after her. Since she had only two hours in which to make preparations to leave, since she was going only seven miles away, and since the servant has orders to overtake her, this must be the morrow of Day 7. The servant with the lute overtakes Mistress Frank-

ford on the road; she declares that she will never eat or drink again, and that she is about to die.

Interval. News is brought to Sir Francis of his sister's, Mistress Frankford's, shame, and he comes to visit her; meanwhile, she has starved herself to death.

Day 9. Act V, Scenes 4-6.

Sir Francis, having received news of his sister's misfortunes, comes to her house with Susan and Sir Charles. The servants tell Sir Francis that his sister is on her deathbed. Mistress Frankford dies in the arms of her husband.

The total time is nine dramatic days, with three intervals of several days each, and one of about two years. There is no suggestion of this interval at the point at which it occurs, so that the appearance of the children in 4.6 comes as a distinct surprise. It seems probable that Heywood did not plan for any such interval, and later introduced the children to add to the effectiveness of the discovery-scene, without considering the effect their presence would have upon the duration of the action as a whole.

Summary.

Day 1.	Act I, Scene 1-2.	
Day 2.	Act I, Scene 3.	
Day 3.	Act II, Scene 1.	Interval.
Day 4.	Act II, Scene 2.	Interval.
Day 5.	Act II, Scene 3.	
Day 5'.	Act III, Scene 1.	Interval.
Day 6.	Act III, Scene 2.	
Day 6'.	Act IV, Scenes 1-2.	Interval.
Day 7.	Act IV, Scenes 3-6.	
Day 7'.	Act V, Scene 1.	
Day 8.	Act V, Scenes 2-3.	Interval.
Day 9.	Act V, Scenes 4-6.	

THE FAIR MAID OF THE WEST, Part I (before 1603).

Day 1. Act I, Scenes 1-5.

At an inn in Plymouth, Captain Spencer kills a man for discourtesy to his love, Bess Bridges, a popular barmaid. That night after dark, Spencer takes farewell of Bess, and leaves her money, together with a piece of property in Cornwall at Foy.

Interval. Bess establishes a big business at the Windmill Tavern in Foy; Captain Spencer reaches the Azores.

Day 2. Act II, Scene 1.

Bess, now mistress of Windmill Tavern at Foy, is beset by a braggart suitor, Roughman, and decides to play a trick upon him: 'It shall be my next business.'

Day 2'. Act II, Scene 2.

Captain Spencer is wounded in a foreign land, and sends his friend Captain Goodlack to deliver his property to Bess, in case she has remained true to him.

Day 2. Act II, Scene 3.

Bess, in man's attire, makes the bully, Roughman, give up his sword.

Day 2'. Act II, Scene 4.

Captain Goodlack sails for England, thinking that his friend Spencer is dead. Spencer, however, finds that his wounds are not fatal, and sails in a vessel bound for Barbary.

Day 2. Act III, Scenes 1-2.

Roughman comes to Bess' tavern about noon, and brags of a fight he had this morning with a young man, whereupon she lets him know whom he fought.

Interval. Captain Goodlack comes to England from the Azores, and Spencer sails toward Barbary.

Day 3. Act III, Scenes 3-5.

Captain Goodlack hears good reports of Bess, but to test her to the uttermost, when he tells her of Spencer's death he abuses her, tells her that Spencer had cursed her as a strumpet, but finally, overcome

by her virtue, confesses the truth. Bess directs Goodluck to buy a vessel which is near by, for she intends to go on a voyage.

Day 3'. Act IV, Scene 1.

Spencer is taken prisoner by a Spanish ship.

Day 4. Act IV, Scene 2.

Bess makes her will, and prepares to sail on her ship.

Interval. Bess sails to Spain, and fights a battle with a Spanish ship.

Day 5'. Act IV, Scene 3.

In Morocco, King Mullisheg resolves to prey upon Christian ships.

Day 6. Act IV, Scene 4.

Bess, in a sea-fight, captures the very Spanish ship on which Spencer is a prisoner; she learns that the supposed tomb of Spencer which she has come to visit has been destroyed.

Interval. Bess sails to Morocco.

Day 7. Act V, Scene 1.

Bess visits the King of Morocco, Mullisheg, and agrees that 'to-morrow' she will sit with him on the judgment-seat.

Day 8. Act V, Scene 2.

Bess discovers that Spencer is safe, and wins a pardon for him and for the Christian merchants. Mullisheg puts aside his own love for Bess, and promises to honor her wedding with Spencer.

The total time involved is perhaps six months.

Summary.

Day 1. Act I, Scenes 1-5. Interval.

Day 2. Act II, Scene 1-3.

Act III, Scenes 1-2. Interval.

Day 2'. Act II, Scene 2-4.

Day 3. Act III, Scenes 3-5.

Day 3'. Act IV, Scene 1.

Day 4. Act IV, Scene 2. Interval.

Day 5'. Act IV, Scene 3.

Day 6.	Act IV, Scene 4.	Interval.
Day 7.	Act V, Scene 1.	
Day 8.	Act V, Scene 2.	

THE FAIR MAID OF THE WEST, Part II (before 1608).

Day 1. Acts I-II.

In the afternoon of Bess' wedding-day, Mullisbeg, the king of Fex, plots to make Bess his own; however she, Captain Goodlack, and Roughman escape to her ship, the *Negro*, and there Mr. Spencer is to meet them 'to-morrow' if he can escape. A noble bashaw permits Spencer to visit Bess, upon his promise to return 'by three to-morrow.'

Day 2. Act III.

Spencer says farewell to Bess, and returns to become the king's prisoner at the appointed hour. The king has found out the tricks played on him, and is about to kill Spencer, when Bess and her crew return to share the penalty, and he, amazed at their virtue, pardons them all.

Interval. A chorus wafts us over a month or more of time, and carries the scene from Fex to Florence. Spencer and Bess have been separated in a sea-fight. Spencer has won honors in Italian wars, and Bess has suffered a shipwreck. Both are brought to Florence.

Day 3. Act IV.

The Duke of Florence rescues Bess from banditti, and, being enamored by her beauty, takes her to Florence. A messenger announces that 'within these two days' the Dukes of Mantua and Ferrara mean to visit Florence.

Day 4. Spencer and Goodlack arrive in Florence; as Bess passes them with the Duke, she casts a jewel at Spencer, who marvels who the lady can be, for 'never till this day beheld I Florence.'

Day 5. The Dukes of Mantua and Florence visit the court, and are there amazed at Bess' beauty. Spencer and Goodlack are presented, and Roughman comes to claim a reward for the head of the bandit chief. The duke asks for a private conferene with Spencer.

Act V.

Spencer says that his stay in Florence has been 'two days; no more.' The duke engages him to carry a message to Bess, and makes him swear not to touch her: 'Instantly thou shalt about thy task.' When Bess sees that her husband will have nothing to do with her, she asks the duke to give this man to her to sentence 'to-morrow.'

Day 6. On the morrow, Bess secures Spencer's release from his vow, and again gives herself to him, with the consent of the duke.

The total time is six days, with one interval of at least a month bridged by a chorus. The play abounds in definite time-references.

Summary.

Day 1.	Acts I-II.	
Day 2.	Acts III.	Interval.
Day 3.	Act IV.	
Day 4.	Act IV.	
Day 5.	Act IV-V.	
Day 6.	Act V.	

THE RAPE OF LUCRECE (1603).

Day 1. Act I, Scenes 1-2.
Tarquin assumes the royal power.
Interval. (?)

Day 2. Act I, Scene 3.
Tarquin sends his sons, Sextus and Aruns, to Delphi, giving them but five days in which to make the journey.

Interval. Two days pass, during which the trip to Delphi is made. Since Day 1, Tarquin's tyranny has grown intolerable.

Day 3. Act II, Scene 1.

The nobles mourn the political changes.

Day 3'. Act II, Scene 1.

The sons of Tarquin receive the oracle at Delphi.

Interval. Two days for the journey home from Delphi elapse here.

Day 4. Act II, Scene 3.

The sons of Tarquin report the words of the oracle. Sextus in wrath resolves to ally himself to his father's enemies, the Sabines.

Interval. Sextus wins two battles against his father, but kills the Sabine generals and returns home.

Day 5. Act II, Scene 4; Act III, Scene 3.

'This day' Sextus is welcomed home (2. 5), and his father makes him the Roman general of the siege against Ardea: 'This day,' he says, you shall set forward.' There is probably no interval here, for in 3. 4 Lucrece speaks of her husband's absence as recent. At the camp before Ardea, the nobles decide to return home suddenly to test their wives. In 3. 2 a soldier says, 'The clock last told eleven'; and Lucrece's husband, when he leaves camp, says, 'It is now dead of night.'

Day 6. Act III, Scene 4; Act V.

The events taken up with the death and rape of Lucrece occur during the morning of Day 5.

Total time, less than a month. The duration is indefinite except in sections.

Summary.

Day 1.	Act I, Scenes 1-2.	Interval?
Day 2.	Act I, Scene 3.	Interval.
Day 3.	Act II, Scene 1.	
Day 3'.	Act II, Scene 1.	Interval.
Day 4.	Act II, Scene 3.	Interval.

Day 5. Act II, Scene 4; Act III, Scene 3.

Day 6. Act III, Scene 4; Act V.

THE WISE WOMAN OF HOGSDON (1604).

Day 1. Acts I-II.

All arrangements are made for young Chartley to marry Luce at the house of the wise woman 'tomorrow morning' (2. 1. 1. 2).

Day 2. Act III.

After the wedding-ceremony, before young Chartley has 'been married this six hours' (3. 2), he plans to win Gratiana for his wife, and to do this he takes back from Luce the gifts he had bestowed upon her.

Day 3. Act IV, Scene 1.

Gratiana's father hears a contest between two scholars, one of whom on Day 1 he had told to come to him 'two days hence' (2. 2). Young Chartley comes wooing, and Gratiana's father resolves: 'We will solemnize these nuptial rites with all speed possible.'

Day 4. Act IV, Scene 2; Act V.

Luce hears that the wedding is fixed for 'tomorrow' (4. 2), as also does Gratiana's other suitor, Spencer (4. 3), and so, too, the servants in her house (4. 4). Luce lures young Chartley to the house of the wise woman 'this night' about six o'clock, and by various devices all the persons upon whom he has imposed are brought there to confront him. There Luce tells him, 'not three days are past since we were married.'

Despite the exactness of the time-projection, there are suggestions of the passing of a much longer time. For instance, the morning after a second Luce has taken service with the wise woman, she remarks upon comings and goings from the house as if she had had the benefit of at least a week's observation (3. 1); and only six hours after her wedding-

ceremony, Luce speaks of the slander with which her name is being branded, as if young Chartley had been entering late and going forth betimes for quite a while; her father, too, laments that his name has come to be 'thus canvassed and thus tossed' (3. 2). The short definite time-scheme is one phase of the admirable technique exhibited in this play. The first of the long-time suggestions arises from the fleeting desire to expose the practices of the wise woman, and the second from the effort to enhance the momentary impression of pity for Luce and her father.

Total time, four days.

Summary.

- Day 1. Acts I-II.
- Day 2. Act III.
- Day 3. Act IV, Scene 1.
- Day 4. Act IV, Scene 2. Act V.

THE ENGLISH TRAVELLER (1632).

Day 1. Acts I-II.

The play opens about noon, when Geraldine and his friend, Delavil, take dinner with Wincott and his wife; a clown says, 'my stomach hath struck twelve.' Young Lionel has a great feast 'this night,' as Wincott's sister remarks, and in the midst of the carousal the father, old Lionel, comes home. Lionel's clever servant, Reignald, instantly locks the rioting party into the house, and tells old Lionel that the house is haunted, consequently has been deserted, and no person may come near the door.

Day 2. Act III, Scenes 1-2.

Geraldine's father hears a report that Mrs. Wincott is his son's mistress, so Geraldine promises to stop his visits at Wincott's home. No interval can be allowed between days 1 and 2; because in 3. 2 we see old Lionel inquiring about the cause of his house's being haunted, making arrangements to visit his neighbor's house, which he is told his son has

bought, and going to procure a warrant for the arrest of the former owner of his own house for a supposed murder — all of which would be his first business after hearing Reignald's story.

Interval. Geraldine has grown a great stranger in Wincott's house (3. 4), and Delavil develops a criminal intimacy of some duration with Wincott's wife (4. 4).

Day 3. Act III, Scenes 3-4.

Mrs. Wincott's chambermaid tells Geraldine of her mistress' guilt, but he refuses to believe her story. He promises to come to old Wincott 'on Monday night' at midnight.

Interval. Monday night arrives; because the day is thus mentioned, it is probably not the next night.

[Day 2. Act IV, Scene 1.

Reignald secures permission to inspect the house of Lionel's neighbor, as he was about to do in 3. 2.]

Day 4. Act IV, Scenes 2-4.

Early Tuesday morning, Geraldine visits with old Wincott, and discovers the guilt of Mrs. Wincott, who had promised to be his wife if ever she were a widow.

[Day 2. Act IV, Scenes 5-6.

Reignald, who has been sent for young Lionel, releases him from the house where he had been locked up (2. 2), and tells him to go to a tavern, thence to come to the rescue at the blowing of Reignald's horn. Old Lionel serves the warrant of arrest upon the former owner of his house, which act he said at the end of 4. 1 should be his first business. All the deceptions come out, and old Lionel forgives both his son and Reignald. Curiously enough, on this, the second day of the Lionel story, the Lionels receive an invitation to a feast which is being given on the fifth day (not consecutive days) of the Wincott story.]

Interval. Enough time elapses between Days 4

and 5 to permit Geraldine to speak of Day 4 as 'Monday, the ninth of the last month.'

Day 5. Act V.

At the feast, Geraldine accuses Mrs. Wincott of her guilt, and she dies of shame. The Lionels are present at the feast, and old Lionel is greeted as newly returned from travel; in reality, he arrived on the same day as young Geraldine and Delavil.

The Wincott and Lionel stories begin on the same day, and conclude on the same day; the Wincott story having consumed a month at least, and the Lionel story but two days. The scenes of the two are dovetailed into each other, and the time-progress in each is fairly distinct, although there are few direct references to time.

Summary.

- Day 1. Acts I-II.
- Day 2. Act III, Scenes 1-2. Interval.
- Day 3. Act III, Scenes 3-4. Interval.
- [Day 2. Act IV, Scene 1.]
- Day 4. Act IV, Scenes 2-4.
- [Day 2. Act IV, Scenes 5-6.] Interval.
- Day 5. Act V.

A MAYDEN-HEAD WELL LOST (1633).

Day 1. Act I, and first half of Act II.

Julia, Princess of Milan, reveals to her father that she is with child by the Duke of Parma, who, suspicious of her honesty, has deserted her. A general's wife and daughter, Lauretta, are banished from court by the duke; before leaving Milan, the general's wife sells all her property to pay her husband's soldiers.

Interval. Lauretta and her mother go from Milan to Florence.

Day 2. The Prince of Florence takes Lauretta under his protection, and leaves them, planning to return soon.

Interval. Julia's child is born. It is two months

since Day 1, for the Duke of Parma is told that 'full two months' the princess kept her chamber.

- Day 3. The Duke of Parma discovers his son where it had been exposed by the Duke of Milan's secretary, Stroza.

- Day 4. Act III.

The Duke of Milan hears from Stroza that the babe is exposed, and arranges to send offers of Julia's hand to the Prince of Florence.

Interval. Stroza goes to Florence.

- [Day 3'. The Prince of Florence revisits Lauretta. It is only 'yesterday' that the change in their fortunes came.]

- Day 5. The Prince of Florence accepts Julia as his bride, and hurries off to the forest to tell Lauretta the news.

Interval. News of the betrothal reaches Parma. The Duke of Parma hears of the plans regarding Julia.

- [Day 3'. The Prince of Florence tells Lauretta that he must be married 'the tenth of the next month', and that, when his father would have it, he came 'instantly to tell the news.']

- Day 6. Into this same scene Parma rides, with a letter accusing Julia of being unchaste, a proceeding which must come several days, instead of 'instantly,' after the betrothal.

Interval. At least two weeks must pass in order that the 9th of next month, the day before the wedding, may arrive.

- Day 7. The clown says that 'the Prince is to be married to-morrow,' and Stroza finds where Lauretta is living.

- Day 8. Act IV.

The wedding-day arrives, and Stroza induces the chaste Lauretta to take Julia's place in the wedding-bed.

- Day 9. Act V.

As the 'day gins to breake,' Lauretta leaves Julia's bed-chamber. Early in the morning the Prince rides out to Lauretta, she tells him whom he embraced last night, he detects the imposition practised

upon him; the Duke of Parma takes Julia, and all ends happily.

The total time of the long story is about three months. The scenes in which Lauretta figures, however, are closely connected, and seem to take up but little over a month, yet all the scenes are dovetailed into one other.

Summary.

Day 1.	Act I and 1st half of Act II.	Interval.
Day 2.	Act II.	Interval.
Day 3.	Act II.	
Day 4.	Act III.	Interval.
[Day 3.	Act III.]	
Day 5.	Act III.	Interval.
[Day 3'.	Act III.]	
Day 6.	Act III.	Interval.
Day 7.	Act III.	
Day 8.	Act IV.	
Day 9.	Act V.	

DEKKER.

THE SHOEMAKER'S HOLIDAY (1597-99).

Day 1. Act I-Act II, Scene 1.

The Earl of Lincoln bids farewell to his nephew, Lacy, who is to ship for France immediately, and suggests to the Lord Mayor of London that Lacy is too high in rank to marry Rose, the daughter of the mayor. Lacy arranges with his cousin to take troops to France, so that he may stay in London for a short time. Simon Eyre, a shoemaker, attempts to secure a release from military service for Ralph, which Lacy is unable to grant. In 2. 1, Rose, the daughter of the Lord Mayor, hears how Lacy looked as the troops marched off to France and sends her maid to find out definitely whether or not he went.

Day 2. Act II, Scenes 2-3.

Lacy declares his intention of entering the employ

of Simon Eyre as a shoemaker, in order to win Rose, the scene probably taking place just before Eyre's shop opens for the day. In the early morning, Eyre arouses his workmen, and employs Lacy. As they leave the stage, Eyre's wife says, 'It is almost seven.'

Act II, Scenes 4-5.

Some gentlemen who are hunting burst into the Lord Mayor's garden, and there discover Rose. Her father plans to marry her to one of them, a Mr. Hammond.

Interval. Hans gains the confidence of his master.

The wars in France are renewed. During her husband's absence in the war, Jane keeps a shop. Her husband, Ralph, returns wounded from France in 3. 4.

Day 3. Act III, Scene 1.

Hans helps Eyre to a bargain in a ship's cargo. One of the workmen fears he will be scolded for 'loitering this Monday.' Hodge says that he is making shoes for Rose, the Lord Mayor's daughter.

Interval. Simon prospers in business.

Day 4. Act III, Scenes 2-5.

News of the war in France is brought to the Earl of Lincoln, with the word that his nephew, Lacy, is not there. He sends Dodger to watch for Lacy at the Mayor's house. Rose refuses to marry Mr. Hammond, and is punished for her obstinacy by being sent to the Old Ford. Dodger asks the Mayor regarding Lacy. Mr. Hammond resolves to seek the love of Jane, who keeps a shop since her husband, Ralph, went away to the wars (1. 1). Simon Eyre is summoned to the Guild Hall by the Mayor, who says to him, 'I hope ere noon to call you sheriff.' In 3. 4, Margaret sends to the Guild Hall to learn if her husband will accept the office of sheriff. In this same scene Ralph arrives from France, seeming to have been away some time; it is not known what has become of his wife, Jane. The news then arrives that Simon Eyre has been elected 'to be

sheriff of the city for this famous year now to come.' Presently he himself appears in his new dignity, orders his shoemakers, 'Shut up the shop, knaves, and make holiday,' and hurries off to dine with the Lord Mayor at the Old Ford. In 3. 5, we see this dinner at the Mayor's house. Here Rose recognizes the shoemaker, Hans, as her lover, Lacy; and her maid, Sybil, promises that Rose shall marry the supposed Hans 'to-morrow.' The Mayor says that urgent business calls him back to London, and Sybil advises Rose to go with him.

Day 5'. Act IV, Scene 1.

Hammond woos Jane, apparently not for the first time since Jane refused him. There seems to be no interval possible, however, between Day 4, that of Eyre's election, and Day 5, that of Rose's elopement.

Day 5. Act IV, Scenes 2-4.

One of Eyre's apprentices alludes to the holiday and the festivities at the Old Ford: 'We loitered yesterday' (3. 4). Sybil comes to get Hans to fit Rose's shoes. The apprentices go to breakfast. Ralph receives an order to duplicate a shoe which he recognizes as Jane's, and hears that she is to be married early in the morning. He plans to retake her 'to-morrow morning.' In 4. 4 Rose and Lacy plan 'this night to steal abroad' to meet at Eyre's house, who is now mayor of London. Rose promises to steal hence presently. While the Lord Mayor, Rose's father, and the Earl of Lincoln are talking, word is brought that Rose has eloped with Hans, and, later, that she is to be married 'to-morrow morning' at St. Faith's Church.

Day 6. Act V.

Simon Eyre praises the life he has enjoyed since he became Lord Mayor, and mentions the new buildings he has built, which the king 'this day' is coming to see. In 2. 1 Ralph recovers his wife as she is going to be married to Hammond, and

the Earl of Lincoln and Rose's father find that they have watched for three hours at one church, while 'early this morning' Rose and Lacy were married at another. At the house of the Lord Mayor, Rose and Lacy receive the pardon, first of the king, and then of their irate relatives.

Total time: six dramatic days, with intervals amounting to perhaps three months. The *Eyre* story requires a much longer time.

Summary.

Day 1.	Act I—Act II, Scene 1.	
Day 2.	Act II, Scenes 2—3.	Interval.
Day 2'.	Act II, Scenes 4—5.	
Day 3.	Act III, Scene 1.	Interval.
Day 4.	Act III, Scenes 2—5.	
Day 5'.	Act IV, Scene 1.	
Day 5.	Act IV, Scenes 2—4.	
Day 6.	Act V.	

THE HONEST WHORE, Part I (1604).

Day 1. Act I, Scene 1.

The funeral of Infelice, with whom Hippolito is in love, is supposed to take place. Matheo says: 'Why, to-day is—let me see—Thursday'

Interval. Several days may elapse here; Day 3 is within seven days of Day 1.

Day 2. Act I, Scenes 2—5.

Viola devises a trick by which her brother, Fustigo, is to try the patience of her husband, Candido. In 1. 3, Infelice recovers from the effect of a sleeping potion, and preparations are made to take her to Bergamo 'this night.' In 1. 4 and 1. 5, some merry gentlemen attempt to try the patience of Candido, but only receive an invitation to dine with him 'to-day.' These scenes are not necessarily on the same day as 1. 2 or 1. 3.

Interval? Possibly a day or two.

Day 3. Act II, Scene 1.

Hippolito is taken in the house of a courtesan, Bellafront, 'within seven days' of Infelice's funeral, as Hippolito had wagered. Bellafront refuses an invitation for supper 'to-night,' so it is postponed to Friday night.

Day 3'. Act III, Scene 1.

Viola and Fustigo carry out the trick on Candido which they devised in 1. 2. Candido is summoned to the senate-house, and is compelled to go to the senate wrapped in a carpet, because his wife has hidden his gown, in her effort to try his patience; Viola then orders an apprentice to put on Candido's gown, and he walks in the shop when Candido comes home.

Interval. Several days: 'Friday next' becomes 'last night.' Bellafront's page says that his mistress has turned virtuous, and therefore he has not eaten 'one good meal this three and thirty days.' Such an interval, however, would be inconsistent with the reference to the appointment for supper in 3. 2.

Day 4. Act III, Scene 2. 3.

Bellafront dismisses her page. Matheo and other gentlemen reproach her for failing to keep her engagement for supper 'last night.' The day is evidently Saturday, since the supper was arranged for Friday.

Interval. One day.

Day 5. Act IV, Scene 1.

Hippolito's servant says: 'This is Monday morning;' Hippolito arranges to meet the doctor 'at morrow rising sun.'

Day 3'. Act IV, Scene 2-3.

Fustigo hires men to beat an apprentice in Candido's shop (4. 2). An apprentice tells Viola, 't is almost twelve,' and she replies, 'That 's well, the senate will leave working presently.' Candido returns

to find an apprentice in his robes as planned in 3.1, receives the beating which Fustigo intended for the apprentice, is arrested as mad upon the complaint of Viola, and is hurried off to the madhouse. Curiously enough, the beating of Fustigo is referred to as 'last day,' although it must have been in the morning of this day (3.1). Still more curious are the intermediate scenes, which require the lapse of several days.

Day 6. Act IV, Scene 4.

The doctor arranges for Hippolito to meet Infelice at Bethlem Monastery, the madhouse, 'early to-morrow morn,' and declares: 'We'll hence this night — your lady shall ere morning fill these arms.' According to the appointment (4.1), the scene should fall upon a Tuesday morning.

Day 7. Act V.

The duke learns that Hippolito and the doctor 'rid hence this evening,' and that Hippolito 'means this day to be married—the afternoon is the hour,' so plans to interrupt the ceremony. He goes at once to Bethlem Monastery, spending 'the interim hours' seeing the madmen. There the wedding is hastened. Bellafront is married to Matheo, and Candido delivered to his wife, who repents her shrewishness. The play apparently ends on a Wednesday.

The total time of the story of Hippolito, Infelice, and Bellafront is from ten to fourteen days, while that of Candido is only four or five days. Scenes from the two are dovetailed into one another, with no thought of reconciling the time-references. Allusions to the hour and day are numerous.

Summary.

Day 1.	Act I, Scene 1.	Interval.
Day 2.	Act I, Scenes 2–5.	Interval?
Day 3.	Act II, Scene 1.	
Day 3'.	Act III, Scene 1.	Interval.
Day 4.	Act III, Scenes 2–3.	Interval.

Day 5.	Act IV, Scene 1.
Day 3.	Act IV, Scenes 2-3.
Day 6.	Act IV, Scene 4.
Day 7.	Act V.

THE HUNTER WAGER, Part II (1604-8).

Day 1. Act I-III, Scene 1.

Hippolito exclaims, 'We ha' wasted half this morning.' The gallants bid one another 'good morrow,' and Fontinell declares, 'Here's a sweet morning.' Bellafront comes to Hippolito with a petition from Matheo, and receives an appointment with Hippolito for 'to-morrow morning,' which seems never to have been carried out. In 1. 2, on 'this day—Thursday, is it not?', certain gentlemen go to Candido's house to attend his wedding. Hippolito attempts to reconcile Bellafront's father, Orlando Friscobaldo, to her, as he had promised (1. 2). The old man plans to go directly to her in disguise. In 1. 3, Candido's bride displays some ill temper during the wedding feast, so Lodovico plans a trick on her; he tells Candido, 'within this two hours I'll be your prentice.' In 2. 1, Matheo is released from prison, as Hippolito had promised; unless he has been released earlier than expected (1. 1), this cannot still be Day 1. Bellafront sends her father, whom she supposes to be a servant, to Hippolito, with the purse by which he had sought to tempt her. In 2. 2, Candido, with Lodovico's aid, tames his wife, a few hours after 1. 3. In 3. 1, Orlando delivers the purse and letter to Infelice, Hippolito's wife, instead of to Hippolito. Hippolito says that his watch shows the day 'near two.'

Day 2. Act III, Scene 2.

Matheo, who has been out gambling, pawns Bellafront's gown. Lodovico gives Matheo money for a new suit.

Interval. Several days. Orlando has his suit made, and commits several robberies. Hippolito becomes a stranger to the duke, and becomes more deeply infatuated with Bellafront.

Day 2'. Act III, Scene 3.

Some young gentlemen attempt to corrupt Candido's wife, a scene which has little connection with the rest of the story.

Day 3. Acts IV-V.

Matheo, in his new satin suit, abuses Bellafront, and rails at Orlando when he calls in his own person. Orlando threatens Matheo with arrest for robbery. When Orlando re-enters in the guise of a servant, Matheo arranges with him to rob Orlando's house. They appoint to meet 'anon' at the sign of the Shipwreck. Hippolito attempts to overcome Bellafront by argument.

Orlando obtains warrants from the duke for the arrest of Matheo for robbing the peddlers and designing a raid on Orlando's house. Infelice laments Hippolito's distraction as if it had been of some duration: he never sleeps, his color changes, and his infatuation has become well known. They arrange to meet 'anon' at Matheo's. The duke says he has directed the arrest of all the harlots in the city. In 4. 3, at Matheo's house, Matheo and some others are arrested. In Act V, those arrested are brought before the court. The duke tells Hippolito, 'You are to us a stranger, worthy lord.' Matheo alludes to his plan against his father's house for 'this night.' A general forgiveness ensues.

Total time. The action might be comprised in a fortnight. The Candido story is slight, and has almost no connection with the main plot.

Summary.

Day 1. Acts I-III, Scene 1.

Day 2. Act III, Scene 2. Interval.

- Day 2'. Act III, Scene 3.
 Day 3. Acts IV-V.

WEBSTER.

THE WHITE DEVIL, OR VITTORIA COROMBONA (1611).

- Day 1. Act I, Scene 1.
 Count Lodovico, banished, discusses his misfortunes with his friends.
Interval. Lodovico becomes a pirate (2. 1; 4. 1).
- Day 2. Act I, Scene 2.
 Night. Duke Brachiano intrigues with Vittoria, wife of Camillo, through the agency of her brother, Flamineo. Their aged mother interrupts the amour with curses, and tells the duke concerning his wife that 'this night, she is come to Rome.'
- Day 3. Act II.
 Brachiano, through the self-sacrificing contrivance of his wronged wife, Isabella, patches up his quarrel with her brother, Duke Francisco de Medicis, and plots with Flamineo to murder Camillo 'this night.' Francisco appoints Camillo officer in the war against pirates, that his absence may make Duke Brachiano run into notorious scandal. Camillo, overjoyed, resolves 'to be drunk this night'; he reports that Lodovico is rumored to be in Padua.
 Act II, Scene 2.
 'Tis dead of midnight.' A conjuror shows Brachiano the murders of the Duchess Isabella and of Camillo in dumb show as they take place.
- Day 3. Act III, Scenes 1-3.
 The trial of Vittoria for complicity in the murder of her husband occurs, as a result of which she is sentenced to imprisonment in a house of convertites. News of the Duchess Isabella's death has apparently reached Brachiano, for he hints of it to

Ferdinand. Immediately afterward, Count Lodovico and Brachiano's little son bring news that Isabella is indeed dead. Little Giovanni says, 'I have not slept these six nights.'

Flamineo carries in effect his resolution to pretend madness, in order to prevent questioning. The Pope, on his deathbed, sends a pardon to Lodovico.

Day 4. Act IV, Scenes 1-4.

Francisco writes a letter to trap Brachiano, feigning love to Vittoria, and sends it to the house of convertites.

Duke Francisco's letter arrives, and after a quarrel Brachiano and Vittoria resolve to flee 'to-night.' Flaminio says:

And no time fitter than this night, my lord:
The Pope being dead, and all the cardinals entered
The conclave for th' electing a new Pope.

Outside the Vatican, Francisco says, 't's o' the point of dinner time.' The Cardinal Monticela, who tried Vittoria, is elected pope. A messenger reports Vittoria's flight to Francisco, who works upon Lodovico to avenge Isabella's murder on Brachiano.

Interval. Several days, perhaps.

Day 5. Act V, Scenes 1-4.

Brachiano, on his wedding-day, is murdered. Flamineo kills his brother, and makes his mother go mad. Lodovico kills Flamineo and Vittoria.

The total time is a week or ten days—possibly only six days, if Lodovico could have 'turned pirate' before he was banished. The time-references are rather exact, especially for the scenes presented; the duration of the intervals is the only doubtful point. Both *The White Devil* and *The Duchess of Malfi* show great concentration of incident. Perhaps part of their vigor is due to this, or, *vice versa*, the concreteness and concentration are due to the strength and passionate movement of the plot.

Summary.

Day 1.	Act I, Scene 1.	Interval.
Day 2.	Act I, Scene 2.	
Day 3.	Act II.	
Day 3.	Act III.	
Day 4.	Act IV.	Interval.
Day 5.	Act V.	

THE DUCHESS OF MALFI (1617).

Day 1. Act I.

Ferdinand, Duke of Calabria, and the Cardinal his brother, visit the court of their sister, a young widow, Duchess of Malfi. Ferdinand engages Bosola, an ex-convict, envious of powerful persons, as a spy upon his sister, and causes him to be made provisor of the house. Antonio Bologna, grand master of the Duchess' household, has been told: 'You must attend my lady, in the gallery, some half an hour hence.' In 1. 2, the duchess takes Antonio for her lover-husband.

Interval. About nine months.

Day 2. Act II, Scene 1-7.

Bosola gives the duchess apricots to eat, in order to detect her condition. The duchess' son is born about twelve o'clock at night (2. 3); Antonio pretends that she has been poisoned. He dispatches his friend Delio to Rome. Bosola finds a calculation of the child's nativity which Antonio had dropped. In the morning he sends a letter to the duchess' brothers in Rome.

Interval. A journey post haste to Rome from Malfi — a day probably elapses.

Day 3. Act II, Scene 4-5.

Delio finds Julia, the wife of old Castruchio, at the Cardinal's house, and announces that her husband, Bosola's messenger, has come to town with

a letter for the duke. Duke Ferdinand and the cardinal rage at news of their sister's illegitimate child.

Interval. Two or three years pass: the duchess 'has had two children more.'

Day 4. Act III, Scene 1-2.

Ferdinand comes to visit his sister, with Delio in his train. Antonio talks to Delio of his three children by the duchess. Ferdinand gets, through Bosola, a key to the duchess' chamber: 'This night I will force confession from her.' The duchess confesses her secret marriage, and her brother rides off in wrath. She pretends to discharge Antonio, and arranges to meet him at Ancona, making Bosola her secret agent. He tells her to feign a pilgrimage to Loretto, seven leagues away from Ancona, and tells the audience that nothing remains but to send word to the cardinal and the duke.

Interval. A day may elapse here for the duchess' trip to Loretto.

Day 5. Act III, Scene 3.

Bosola brings word to the cardinal and the duke of the duchess' plans. The cardinal says: 'I will instantly solicit the state of Ancona to have them banished.' Ferdinand orders:

Go, go presently,
Draw me out an hundred an fifty horse
And meet me at the fort-bridge.

Act III, Scene 4-5.

Shrine at Loretto. The cardinal has the duchess banished, and her estate confiscated by the pope. Antonio and her eldest son go to Milan; the duchess and her two children are captured by her brothers, and imprisoned in her palace.

Interval. Several weeks of imprisonment.

Day 6. Act IV.

Ferdinand comes by night to visit his sister; he gives her a dead man's hand, which he says is

Antonio's, and shows her wax figures which he says are the bodies of Antonio and her children; even Bosola pities her, and begs the duke to cease his torments. The duke says he will send mad folks to dance with her. In 4. 2, the mad folks dance. Bosola comes as tomb-maker to bid the duchess prepare to die. They strangle her. Duke Ferdinand seems to repent when he sees her body, and refuses to reward Bosola for so wicked a murder. Bosola repents, bears the body to some good woman, and plans to post direct to Milan.

Interval. Four days:

The great Duchess of Malfi,
And two of her young children, four nights since,
Were strangled (5. 2).

Day 7. Act V.

Antonio and Delio find in Milan that Antonio's estate is given away. Antonio is going into the cardinal's chamber 'this night.' Ferdinand is mad with remorse. The cardinal kills Julia, who has been his mistress during 'many winters,' after he confesses to her that 'four nights since' the Duchess of Malfi died. The cardinal sends Bosola to kill Antonio. Echo seems to warn Antonio not to go to the cardinal's 'to-night.' At night, Bosola kills Antonio by mistake in the cardinal's chamber; he next murders the cardinal, and Duke Ferdinand, and, in so doing he receives his own death-wound.

The total time is at least four years, there being one interval of nine months, and another of two or three years, indicated by the appearance of three children. Seven days are represented. The time-scheme is distinct and coherent, although the lapse of time is not clear, except for the appearance of the two more children. The long interval of two or three years could have been left out. Ferdinand's wrath at in the same pitch before as after

the interval, and it seems incredible that he should have delayed action so long. The narrative plot demanded the long time, but the dramatic plot has to leave those years as blanks not affecting the situation. No double time appears, but a short time, if introduced, would have added to the intensity.

Summary.

Day 1.	Act I.	Interval.
Day 2.	Act II, Scenes 1-3.	Interval.
Day 3.	Act II, Scenes 4-5.	Interval.
Day 4.	Act III, Scenes 1-2.	
Day 5.	Act III, Scenes 3-5.	Interval.
Day 6.	Act IV.	Interval.
Day 7.	Act V.	Interval.

MIDDLETON.

THE ROARING GIRL (1610).

Day 1. Act I, Scene 1.

Sir Alexander Wengrave determines to interrupt the intimacy between his son Sebastian 'and the roaring girl'. Sebastian is pretending this infatuation to induce his father to sanction a marriage with the girl he really loves, Mary Fitzallard.

Act II, Scene 1.

Moll, 'the roaring girl,' arranges to meet a gallant, Laxton, at three o'clock, and engages Trapdoor, who is in the employ of Sir Alexander Wengrave, to come to her 'between three and four this afternoon.'

Act II, Scene 2.

Sir Alexander expostulates with Sebastian about his attachment to Moll; and the girl herself asks Sebastian to think it over until 'to-morrow.'

Act III, Scene 1.

The clock strikes three as Moll meets Laxton, and Trapdoor keeps his appointment directly afterward.

Act III, Scene 2.

Laxton, after his mishap, hoodwinks a merchant.

Interval?

Day 2. Act III, Scene 3.

Trapdoor reports that he has arranged an interview between Moll and Sebastian in Sir Alexander's room this day 'at three o'clock.'

Act IV, Scene 1

At the appointed meeting, Sir Alexander fails to secure evidence against Moll. She looks at a watch, and says that it is 'between one and two' — earlier than the time agreed upon.

Act IV, Scene 2.

Attempted tricks on citizens come to nothing. Since 3. 2 Laxton has received a second payment from the citizen he had gulled.

Interval. Trapdoor has been dismissed from Moll's service.

Day 3. Act V, Scene 1.

Moll detects Trapdoor in the guise of a maimed soldier. She has dismissed him, and he says that he has since fallen in evil ways. They go to dine — 'Tis noon, sure.'

Act V, Scene 2.

Sir Alexander becomes reconciled to his sons marriage to Mary Fitzallard.

Total time, about a week.

Summary.

Day 1. Act I—Act III, Scene 2.

Day 2. Act III, Scenes 3; Act IV. *Interval.*

Day 3. Act V.

WOMEN BEWARE WOMEN (1612).

Day 1. Act I, Scene 1—2.

Day 2. Act I, Scene 3—Act II.

Leantio leaves his bride, Bianca, in Florence with his mother. His mother says: 'His absence cannot

last five days at the utmost.' Before Bianca leaves the window, the Duke of Florence spies her. In 2. 1 Isabella wishes that she had known concerning her birth 'but one day sooner,' for in 1. 2 she had repulsed Hippolito, whom she supposed to be her uncle. In 2. 2 Guardiano asks that he may display Isabella to his ward: 'To-morrow you shall see your wife to be.' In this scene, Guardiano betrays Bianca to the Duke (2. 2).

Interval. Four days.

Day 3. Act III.

Bianca's mother-in-law is expecting her son 'to night,' and complains of a long siege of Bianca's peevishness. Leantio, who presently arrives, talks of his five days' absence (3. 1), and Bianca hurries away to attend a feast, for which the duke has sent for her. At the feast, Guardiano displays Isabella to his ward, as he had promised in 2. 2, to do 'to-morrow' — yet meanwhile Leantio has been away five days.

Interval. Several months.

Bianca becomes well established at court as the duke's mistress, Leantio as Livia's lover, and Isabella comes to be in need of a midwife.

Day 4. Act IV, Scene 1.

This act opens about nine o'clock in the morning. The duke incenses Hippolito against Leantio, so that he swears to kill Leantio 'to night, or at most before the next morning is spent.' The duke then plans to marry Bianca before another night.

Day 5. Act IV, Scene 2—Act V.

Hippolito exclaims that 'the morn is far wasted' and that 'yet Leantio still lives.' He then kills Leantio. At the wedding-feast in the evening, all of the main characters are killed, or commit suicide.

Summary. Total time, many months, perhaps six.

Day 1. Act I, Scenes 1—2.

Day 2.	Act I, Scene 3—Act II.	Interval.
Day 3.	Act III.	Interval.
Day 4.	Act IV, Scene 1.	
Day 5.	Act IV, Scene 2—Act V.	

BEAUMONT AND FLETCHER.

PHILASTER (c. 1608).

Day 1. Acts I—II.

Prince Pharamond of Spain asks for the hand of Princess Arethusa, and Prince Philaster receives an invitation to visit the princess at once. Philaster promises to send his page, Bellario, to Arethusa immediately (1. 2); when the boy arrives, Arethusa finds that Pharamond has made an appointment with the wanton lady Megra for 'to night' (2. 2. 155; 2. 3. 23). In 4. 3 we are told 'Tis late' some three times, and 'at the dead of night' (2. 4. 89) Megra is discovered in Pharamond's chamber. She immediately accuses Arethusa of similar intercourse with the boy, Bellario, — who came into Arethusa's service only the morning just past. A hunting party has been planned for 'to-morrow morning' (2. 4. 30).

Day 2. Acts III—IV.

Philaster is informed of Megra's accusations on the morrow. Arethusa speaks of the service of Bellario as if he had been with her some time (3. 2. 60). A hunting-party follows (3. 2. 167), as a result of which Philaster, who has become suspicious of Arethusa's honor, is condemned to death for wounding the princess.

Day 3. (?) Act V.

Either late in Day 2, or on the morrow, the king sends for Philaster and the headsman. The people of the city force the king to liberate Philaster, Bellario is discovered to be a girl in disguise, and the marriage of Philaster and Arethusa is sanctioned.

Total time, two and a half days.

Summary.

Day 1. Acts I–II.

Day 2. Acts III–IV.

Day 3. Act V.

THE MAID'S TRAGEDY (1609–10).

Day 1. Acts I–II.

It is the evening of Amintor's wedding-day. Lisippus says, 'We have a mask to-night,' Melantius mentions the holy knot 'tied to day' (1. 1), and finally all bid goodnight to Amintor and his bride, Evadne (1. 2). In the next act, Evadne's maids leave her for the night.

Day 2. Acts III–IV.

All bid the bride and groom 'Good morrow' (3. 1). Melantius hears Amintor's story (3. 2), and forces Evadne to feel a sense of her shame, and to resolve to kill her betrayer, the king (4. 1). The king sends for Evadne in the evening after the feast (4. 2. 274). Melantius says: 'This is a night to do the deed in.'

Day 3. Act V.

During the night, Evadne murders the king, and the fort is taken. Amintor kills Aspasia in a duel early in the morning of the third day.

Total time about thirty-six hours.

Summary.

Day 1. Act I–II.

Day 2. Acts III–IV.

Day 3. Act V.

A KING AND NO KING (1611).

Day 1. Act I.

The king conducts a battle in Armenia.

Interval. Some days pass, during which Bessus returns to Iberia from wars with the Armenians.

Day 2. Act II, Scene 1.

Bessus brings letters which announce that the king will arrive 'to-morrow.'

Day 3. Act II, Scene 2—Act IV.

The king arrives. The action might be concluded in one day. There are no time-references other than this: the king at the end of the play refers to a message, which Panthea must have sent since Act IV, as coming this morning.

Day 4. Act V.

Since the events of Day 3 could hardly be comprised in a forenoon, it is rational to give another day to Act V.

Total time a week or ten days.

Summary:

Day 1, Act I.	Interval.
Day 2. Act II, Scene 1.	
Day 3. Act II—Act IV.	
Day 4. Act V.	

FLETCHER.

THE TWO NOBLE KINSMEN (1612).

Day 1. Act I, Scene 1.

Interval. Theseus takes his army from Athens to Thebes.

Day 2. Act I, Scenes 2—4.

Theseus wins a battle against Creon, and captures Palamon and Arcite.

Interval. Palamon and Arcite are brought to Thebes as prisoners.

Day 3. Act II, Scenes 1—2.

Palamon and Arcite fall in love with Emelia, and quarrel; Arcite is liberated, but banished from the country.

Interval (?) On the Palamon side there seems to be a period of imprisonment lasting, at least, over

ten days, for the jailer's daughter says: 'Once he kist me. I loved my lips the better ten daies after' (2. 4. 26). On the other hand, Arcite in the following scenes seems to have just received his decree of banishment.

Day 4. Act II, Scenes 3-5.

Arcite resolves not to leave the kingdom, and, disguised, he wins some prizes in some games which occur 'to-day' (2. 3. 75). 'To-morrow' is the May-day on which they are all to meet in the woods (2. 5. 67). Palamon is released by his jailer's daughter, who has appointed a place at which to meet in the woods.

Day 5. Act III-Act IV, Scene 1.

Palamon and Arcite meet early in the morning and fight till late in the evening in the woods, until Theseus appoints a trial at arms for them 'within this month' (3. 6. 349). The jailer's daughter has wandered all night and all day long in search of Palamon, and in her distress has lost her wits. The jailer must hear of the discovery of Palamon, a matter on which his life depends, before the day is over, and in 4. 1 he says he saw his daughter 'this morning' (4. 1. 46), yet we find that she has been lost in the woods since the preceding day.

Interval. Perhaps as much as two weeks elapse while Palamon and Arcite prepare for their combat. The jailer's daughter has been mad long enough to have the effect of the monthly changes in the moon noted upon her (4. 3. 1).

Day 6. Act IV, Scene 2-Act V.

Emelia receives word that the knights are come to end this quarrel, and presently the combat occurs, from which Arcite comes off victorious, and an hour later (5. 4. 147) Palamon obtains the lady. There seems to be, however, a longer interval between Scene 2, in which the doctor prescribes a method of treatment for the jailer's daughter which shall

cure her in three or four days (5. 2 147), and Scene 4, in which she is said to be 'well restor'd' (5. 4 31).

The total time is at longest, about a month. The time-movements of the various stories, however, are not well synthetized; Arcite's seems to move more rapidly than Palamon's in Act II, and the jailer's daughter's more slowly than Palamon's in Acts IV and V.

Summary.

Day 1.	Act I, Scene 1.	Interval.
Day 2.	Act I, Scenes 2-4.	Interval.
Day 3.	Act II, Scenes 1-2.	Interval?
Day 4.	Act II, Scenes 3-5.	
Day 5.	Act III-Act IV, Scene 1.	
Day 6.	Act IV, Scene 2-Act V.	

BONDUCA (1616).

Day 1. Acts I-Act II Scene 3.

Bonduca rejoices after a recent victory. The Roman forces plot an attack on Bonduca very soon to retrieve their defeat. The General Swetonius says, 'To-morrow we'll draw out.' Some one remarks that the messenger sent to Penyus must be there by this time. In 2. 1 Penyus receives the order to join his forces to those of Swetonius, but refuses to send them for what he believes to be a useless sacrifice. In 2. 2 the messenger is reported back from Penyus. The army seems ready for attack. Some of the party are out foraging. In 2. 3 Captain Judas is taken foraging, but the British general, Caratach, feeds him, and sends him home to his general with the message: 'And to-morrow night, say to him, his head is mine.' The battle evidently is for 'to-morrow,' for Caratach says, 'Let's see ye sweat, to morrow,' and Judas says, 'If we meet to-morrow, one of us pays for 't.' (2. 3).

Day 2. Act II, Scene 4-Act III.

The battle is now 'this day.' It is 'this day'

that Judas is going to show his mettle, and 'yet ere the sun set' that the general is to prove his valor. In 3. 1 Bonduca offers sacrifice: 'this day take pity from our swords.' In 3. 2 Judius receives a letter from Bonduca's youngest daughter, offering to give him secret aid if he will meet her 'this day.' In 3. 3 Caratach says, 'We shall have bloody crowns this day.' In 3. 5 Swetonius says, 'Tomorrow morning we 'll see Bonduca out'.

Day 3. Act IV—Act V.

Swetonius says, 'we 'll presently form the queen's pursuit.' Caratach has marched all day in armor. Penys kills himself in shame. Bonduca and her daughter, penned up, choose death by poison. In 5. 1, we see Penys's funeral procession. In 5. 2 Decius says they will come upon Caratach 'within these two hours.'

Total time, three days.

Summary.

- Day 1. Act I—Act II, Scene 3.
- Day 2. Act II, Scene 4—Act III.
- Day 3. Acts IV—V.

VALENTINIAN (1617).

Day 1. Acts I—III.

Lucina, the wife of Maximus, is ravished by the emperor, and dies. Her death is reported to her husband shortly after he finds her at the court, where the emperor, Valentinian, had induced her to come by means of a ring which her husband had lost in gambling.

Maximus raves over his sorrows. He goes away with the general, Aecius. In 2, 3 General Aecius dismisses Captain Pontius for seditious speeches. In 3, 2 Pontius obtains a position from Aretus and Phidus, servants of Aecius.

Day 2. Act III, Scene 2.

Maximus considers murdering Aecius. This scene is connected with 3. 1 by Aecius' remark: 'You ran away well: how got you from me, friend?' 'You told me you would go to the army' (3. 3) seems reminiscent of 'Would there were wars now!' (3. 1). Yet Maximus exclaims: "Has not my wife been dead two days already? Have I shed tears these twelve hours?" (3. 3)

Day 3. Act IV-Act V, Scene 3.

The emperor hears for the first time of Lucina's death. He finds, too, a letter accusing Aecius, and sends for the general. He asks concerning Pontius, who took service under Aecius on Day 1: 'What soldier is the same, I have seen him often, that keeps you company, Aretus?' In 4. 2 Aecius appears on his way to the emperor; in 4. 3 Pontius undertakes to murder Aecius, and in 4. 4 they both die.

Pontius' disgrace in Day 1 is spoken of as long ago. Aretus and Phidias resolve on revenge 'this night.' In 5. 1 Aretus says that he gave the emperor poison an hour before, and that he took his own portion two hours before: 'Yet I must not die these four hours,' and urges Phidus, 'Hold thy soul fast but four hours.' In 5. 2 we learn that men who had been well a few hours ago at the fight with Aecius, Chilax, and Balbus, are dead or bedrid. The emperor is told that he has a half hour to live, while Aretus himself has ten minutes. A rebellion among the people is reported (5. 3).

Day 4. Act V, Scene 4.

Maximus is chosen emperor, and the inauguration is planned for 'to-morrow.'

Day 5. Act V, Scene 5.

The death of Maximus occurs during the inauguration.

Total time, five or six days, not clearly marked.

Summary.

- | | | |
|--------|----------------------|-----------|
| Day 1. | Acts I—III, Scene 2. | Interval. |
| Day 2. | Act III, Scene 3. | Interval. |
| Day 3. | Act IV—V, Scene 3. | |
| Day 4. | Act V, Scenes 4—5. | |
| Day 5. | Act V, Scene 1. | |

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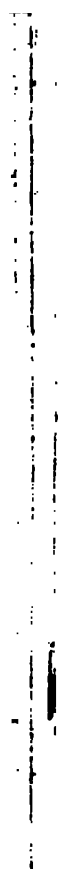
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